

# psa JOURNAL

OFFICIAL PUBLICATION  
OF THE  
PHOTOGRAPHIC SOCIETY  
OF AMERICA



Feliz Idade

Fernando dos Santos Tabora

*From the 1952 Pittsburgh Salon*

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IN TWO SECTIONS • SECTION A

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Closing date for news is 25th of second preceding month, in Stamford. Trading Post items must be in our hands by 20th of second preceding month. Urgent and brief news items can be accepted up to the 1st of the preceding month. News handled by Division Editors must be in their hands at least two weeks before closing dates. All correspondence regarding editorial matters should be addressed to the Editorial Office in Stamford, Conn.

Change of address notices should be sent to PSA Headquarters in Philadelphia.

The PSA Journal is sent to all member clubs

and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity.

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### The President Reports . . . . .

First—and I can't think of a better way to open a new year—many sincere thanks to the nearly three hundred PSA'ers who took the trouble to remember Mrs. H. and me with cards and letters. Each time the postman arrived, it was like another visit from Santa Claus—and we both are very grateful.

Next is another "thank you" to fifty-four who have sent in the volunteer blank from The Journal. Right now several of us are hard at work on the organization chart of PSA, and as that works out, we are finding many spots where more help is needed. Some of the first blanks went out to the Committee Chairmen who had cried for help earlier, and the others going to the men who have the busiest spots in the near future. As some of the Society services now just getting out of the planning stages begin to function, there will be more and more interesting opportunities for valuable service—service highly rewarding for those who enjoy using their photography to the advantage of their community as well as their Society. As a source of solid satisfaction there are few things that beat helpful activity in an organization of friends.

Incidentally, a fine way of recognizing the potential friends is to wear the PSA emblem. In recent weeks, my tieclasp has "introduced" three strangers who would have passed by if they had not seen the PSA. The three meetings led to happy and interesting hours on four different days—hours which added to my already widely varied enjoyment of photography and photographers. It pays to wear the emblem.

Within the next couple of weeks, new members of PSA and those who receive their annual membership cards will find something new. After long study an entirely new setup has been worked out covering the card itself and the material and information which goes to each member at "dues time." The card itself will be torn from a larger one which carries a partial listing of the various services PSA'ers enjoy and of some of the working areas where their help may be needed—something else they enjoy as well.

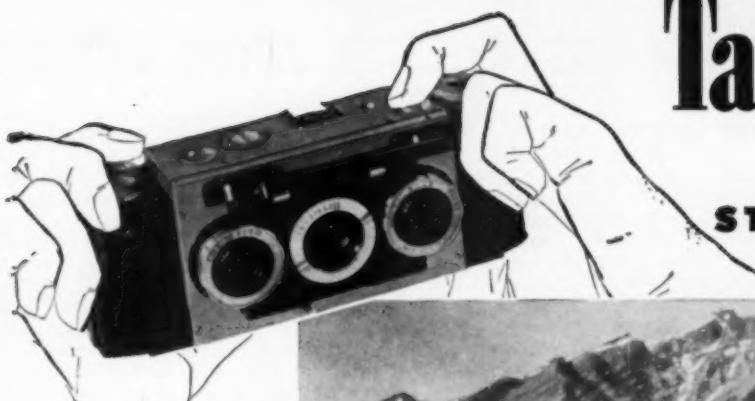
The listing is a reminder of the certain fact that PSA, like any other membership organization, pays off best to those members who both make use of the offered advantages and become active in the conduct of the society. Until you have been really active in PSA, you have no slightest idea of the pleasure and interest there is in being part of a group that enjoys the same things you enjoy and is willing to work to further the interests of both the organization and what it stands for.

Read Spee Wright's letter on that card and then stick it in your pocket as the perfect answer to that old question "What do I get for my ten dollars?" It supplies the answer not only for the prospective new member but, and even more important, for you.

With Gene Chase's Regional Activities and some of the other excitements now starting, it is no longer a matter of begging for new members: it's a definite favor you are doing your friend. NORRIS HARKNESS

# Take it easy

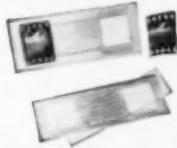
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new owners are pleasantly surprised. People who never before used any camera find it simple to take good pictures with the REALIST on their very first roll of film. Yet even experts thrill to the lifelike depth and full, natural color of REALIST pictures.

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Here is a new book on a fascinating and important subject that welds together broad fundamental theory, practical experience, and technical applications. The author covers the field of high speed photography from earliest beginnings almost a century ago to the latest techniques and practices in use today. It even includes material that was first released while the book was in preparation!

Mr. Jones does a wonderfully clear and concise job of summarizing the fundamentals, current practice, and scope of high speed photography. And in so doing he presents a wealth of information of immediate interest to the new class of scientific photographers or "photographic engineers" engaged in scientific or industrial research and development, and to technicians interested in modern methods of machine performance analysis. An extensive and valuable bibliography is appended to each chapter for those requiring more detail.

**Covers:** History. Production of Short Flashes. High Speed Cinematograph Design. High Speed Cinematograph Cameras. Trace Recording Cameras. Picture-Making Recording Cameras. Applications of High Speed Photography. High Speed Cameras. Gas-Discharge Flash Tubes. Formulas.

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(PS 13)

## NEW AIDS FOR BETTER PICTURE-MAKING

BY JACOB DESCHIN, FPSA

A one-time English favorite folding camera is back in the States again—the medium-priced Ensign Ross cameras for pictures from the vest-pocket  $1\frac{1}{2} \times 2\frac{1}{4}$ -inch size to the  $2\frac{1}{4} \times 3\frac{1}{4}$ . The line is being imported by Aeo Photo Supply Corp., 902-910 Broadway, New York 10. Three models are announced, all with built-in flash synchronization. The Selfix 16-20, which takes 16 pictures  $1\frac{1}{2} \times 2\frac{1}{4}$  inches on 120 or 620 roll-film, has a nine-speed shutter to 1/400th, and costs \$75.70 equipped with f/3.5 Ross Xpres Lens. With f/4.5 lens and four-speed shutter to 1/300th, the price is \$52. The Selfix 12-20, with f/3.5 lens, takes 12 pictures  $2\frac{1}{4} \times 3\frac{1}{4}$  on 120 or 620 film, has a nine-speed shutter to 1/400th, self-erecting Albada finder and costs \$84.25. The Selfix 820, which takes eight  $2\frac{1}{4} \times 3\frac{1}{4}$ -inch pictures or twelve  $2\frac{1}{4} \times 2\frac{1}{4}$  on 120 or 620 film, has an eight-speed shutter to 1/250th and costs \$80 with f/3.5 lens, \$71.20 with f/4.5.

Two new, low-priced models of the Regula 35mm all-metal German miniature cameras are now available on the American market, according to the importers, Burleigh Brooks Company, 10 West 46th Street, New York. The Regula 1-E is equipped with a 50mm f/4.5 Regulon lens, Pronto SV fully synchronized shutter with speeds from 1 second to 1/300th and bulb; automatic film transport and exposure counter with double-exposure prevention, and other features, and costs \$42.95 including case. The Regula 1-F, with similar features but equipped with the Vario flash synchronized shutter speeds from 1/25th to 1/200th, and bulb, is \$37.50.

The camera-kit idea continues to grow. Two new ones have appeared. They are the Federal Fed-Flash De Luxe Outfit at \$18.95 and the Rondine Camera Outfit at \$25.95. The Federal kit, which is marketed by Federal Manufacturing & Engineering Corp., 213 Steuben Street, Brooklyn 5, N. Y., contains in addition to the camera, a flash unit, batteries, flash lamps and films, and includes a fitted carrying case of simulated leather. The Rondine kit, imported from Italy by Gaetano A. Buttifarri, 207 Fourth Avenue, contains the Farrania Rondine camera in a choice of red, blue, green, brown and black, camera carrying case, a folding flash unit, flash lamps and a roll of film.

Revere Camera Company of Chicago, will have two new 8mm rollfilm movie cameras on the market by March. One is the Revere Eight "80", with  $\frac{1}{2}$ -inch f/2.5 universal-focus coated lens at \$97.50; the other the Revere Eight "84" turret camera with  $\frac{1}{2}$ -inch f/2.8 universal focus coated lens at \$122.50. Both cameras have drop-in spool film loading, footage indicator, exposure guide, and brown crackle finish with chrome and leather trim. The turret model has in addition a three-lens turret head which may be rotated instantly from one lens to

another. With 13mm f/1.9 focusing-mount coated lens, the "80" is \$122.50, the "84" is \$147.50.

The Edinex 120 Flash Camera Outfit is announced by Camera Specialty Co., 50 West 29th Street, New York. The outfit consists of 17 items, including the camera, case, flashgun, flash lamp adapter, eight flash lamps, two batteries, two rolls of 120 film and instruction book. With the f/6.3 camera, the price is \$44.50, with the f/4.5

The Canon IV-S2, the 35mm Japanese-made camera imported by Balfour, Guthrie & Co., Ltd., which is now fully synchronized for use with zero-delay electronic-flash units as well as for flash lamps, was announced recently. Canon IV cameras not so synchronized will be converted without charge.

### Lighting

A new flash lamp less than half the size of the popular midget and called the Bantam 8, was put on the market recently by Sylvania Electric Products, Inc. The tiny lamp, which has the same bayonet base as the midget and is the same length but slimmer, fits regular bayonet sockets and standard reflectors without adaptors. The lamps are sold two for a quarter, a sleeve of 12 for \$1.50. The light output of the Bantam 8 is 7,000 lumen seconds compared to 20,000 for the Press 25 midget. They come packaged in a new type of carton, conveniently perforated to break into thirds; the full carton fits a coat pocket. Each group of four lamps carries its own flash table for black-and-white and color. At a shooting distance of 7 feet, the lamp provides adequate illumination for an exposure of 1/50th at f/11.

Primarily intended for the amateur who uses the inexpensive fixed-focus flash camera and whose flash shots, according to photo-finishers, are frequently overexposed because of the high light output of present lamps, the new lamp will also be found useful in close range photography generally.

Similar lamps have been brought out by Amplex Corporation, 111 Water Street, Brooklyn 1, N. Y., which has one that is even smaller than Sylvania's, with a light output of 6,000 lumen seconds. Another lamp, about the same size as Sylvania's, is in the 11,000-lumen-second class. Both will be sold under the trade name Amplex-Norelo "My-T-Myte," a new lamp developed in Europe by Phillips Industries. Both are hydronium wire-filled, fit regular bayonet-type sockets and standard reflectors without adaptors. The small lamp is the PF3 and will sell for 11 cents each; the larger one, the PF4, at two for a quarter in a 12-lamp package.

Two lighting units for amateurs are announced by James H. Smith & Sons Corp., Griffith, Ind., makers of the Victor line of lighting equipment. The Portrait Kit, Model K1, consists of three Adapta-Lites, complete with lamps, in a carrying case, and

costs \$14.95. The kit contains two 11-inch main lights and a 5-inch concentrating high or background light, each with detachable clamps for convenient stand mounting. The second item is a new improved Eveready ArmLite Model 201, which provides the facility of above-the-camera lighting. Complete with lamps, in a carrying case, the light costs \$12.95. The new ArmLite has two high-efficiency reflectors and can be folded for storage in its own case without removing the lamps.

All 1953 flexible and Foldomatic models of the Mayfair hand lights will have a streamlined control box, according to Mayfair Manufacturing Co., 89-93 Grand Street, Brooklyn 11. The box is of one-piece construction, therefore stronger and lighter. All Mayfair lights will now be packed in a KarryKarton for storing lights and bulbs.

#### Accessories

The Norwood Flashrite Exposure Meter, a new-type measuring device just introduced by the Director Products Corp., 570 Fifth Avenue, New York 36, makers of the Norwood Director Exposure Meter, uses the principle of the rangefinder to determine exposure in flash photography. The operator of this \$12.95 meter first sets it for the flash lamp, the film speed and the shutter speed to be used, then aims the meter from the lamp position and rotates the calculator dial. When the two images in the viewing window are merged, the required lens opening is then indicated at the edge of the dial. This result is for average interiors. For other conditions, the usual adjustments are made. Robert E. Brockway, president of the company, also has announced that the Norwood Director meter, now made only in this country, will also be produced in Rome, Italy, starting this year.

Rolleiflex-Rolleicord news from Burleigh Brooks Company, 10 West 46th Street, New York, includes two items, an auxiliary large-diameter focusing knob, and a new instruction booklet. The knob, which costs \$9.75, is a black device which slips securely over the regular focusing knob, the numbers are engraved in white, making for easy reading. A film indicator shows the film type and sensitivity of the film with which the camera is loaded. Revised and greatly expanded instruction booklets for both the 'Flex and 'Cord Rollei cameras have just been published and are available at a quarter a copy from Burleigh Brooks Company. The booklets, excellently translated for the American public, contain 56 pages and many illustrations. They are furnished free with new cameras.

The Reviewer 500, a projector designed to take 2x2 and 2 1/4 x 2 1/4 transparencies interchangeably, is offered by American Optical Co. With a 5-inch projection lens, the 500-watt-lamp unit is \$95; 2x2 accessories and case are extra. A 7-inch lens is available. The Reviewer has a triple-action blower, push-through slide change, and other features. The all-metal projector is finished in maroon and gray.

The Kimac Co., Old Greenwich, Conn., has 2 1/2 x 2 1/2-inch binders for 2 1/2 x 2 1/4 transparencies packed in bright red boxes to distinguish them from the bright blue boxes in which the 2 1/2 x 2 1/4 binders for the same

size transparencies are packaged. The company also announces acetate protectors for stereo slides and 2x2 slides. These plastic sealed sleeves come in acetate boxes (which may be used as files) in quantities of 100.

The Voigtländer Nokton f/1.5 seven-element 50mm lens imported by Willoughby's, 110 West 32nd Street, New York, is now available with mounts to fit Leica and Contax cameras. The lens is noted for its unusual definition, brilliance and flatness of field. It is equipped with click stops, is housed in a transparent plastic case, and costs \$185.

The Stay-Open Gadget Bag, recently placed on the market by Hinson Mfg. Co., P. O. Box 480, Waterloo, Iowa, has a zipper that stays put when folded back, permitting easy access to the bag's contents. A flexible pocket arrangement and expandable side pockets are other features. The bag is made of durable vinyl, includes a catch lock with key, is available in a choice of burgundy, russet or saddle brown, and costs \$11.95.

The lightweight, all-metal tripod, Graphic Jr., which weighs 3 pounds, 10 ounces and costs \$19.95, has been placed on the market by Graflex, Inc. The tripod has a maximum extension of 56 ounces, collapses to 25 1/2 inches and has a built-in pan-tilt head.

A \$1.75 lens-testing set consisting of 15 charts and a 26-page instruction manual has been imported from England and placed on the market by Camera Specialty Co., Inc., 50 West 29th Street, New York.

The price of Soundstripe, a method of applying to movie film a strip of magnetic material on which voice and music may be recorded, has been reduced from 3 1/2 cents a foot to 2 1/2 cents.

An improved formula is announced by the Kalart Co., Inc., of Plainville, Conn., for its Craig Safety Film Cement, which splices all types of film bases and has several advantages over the old formula. A 1-ounce bottle with applicator is 40 cents.

The Pocket Clampod, a clamp which can be attached to any support up to 1 1/2 inches thick—table, door, car window, fence, etc., is marketed by Service Photo Suppliers, Inc., 151 West 19th Street, New York. It has a tripod socket for use as a tilt top on a tripod and a removable wood screw for attaching to trees, fences. The price is \$3.95.

A photographic reference guide, the Photo Fact File, which contains group of index cards that include principal photographic data, is available at \$4.50 postpaid from Steiner Associates, South Baker Building, Ithaca, N. Y., or from dealers. The 100-card file consists of data and charts condensed from 50 books, the material being cross-indexed and housed in an oak desk size filing box.

The Magic-Vulc Insulator and Magic Air-vulc No. 6D, a newly improved coating for darkroom protection, is offered by Magic Chemical Co., 121 Crescent Street, Brockton 2, Mass. When brushed or sprayed on a surface, it will dry to a rubber coating. The coatings are said to be tough, resilient, anti-corrosive and durable.

You are always set for striking shots like this, when you carry a fast-acting Zeiss Ikon camera, fitted with a superb Zeiss lens . . . See the Ikonflex, Contessa 35, Contax and Super Ikonta models—at authorized Zeiss Ikon dealers.

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**CAMERAS**

Customers of Willoughby's camera store at 110 West 32nd Street, New York, who travel in South America may now get repairs and other services at six camera stores there, according to an agreement just signed. These are Cassio Muniz in Rio De Janeiro, Brazil; Cassio Muniz in Sao Paulo, Brazil; Mizzola & Co., in Lima, Peru; Greinsu in Buenos Aires, Argentina; El Globo in Curacao, West Indies; Micron in Caracas, Venezuela. Customers of these stores who come to New York City will get similar services.

A new edition of their 13-minute motion picture, "Light Control Through Polarization," is announced by Polaroid Corp., Cambridge 39, Mass. The black-and-white film employs animated diagrams to illustrate the nature of light and how Polaroid filters are used in science and industry, and to control reflections and cloud-contrast.

### Ma and Pa Only

A bargain is a bargain is a bargain and two for one is always a good bargain. And when the Board provided for more friendly relations with Darkroom Widows as well as distaff camera operators it had in mind offering a bargain of two memberships, personal, that is, and one Journal, to conventionally partnered couples.

So what happens? Some of the wierdest combinations of relations have turned up from time to time on membership blanks. 42nd cousins vow family ties that are inseparable. Boy meets girl, girl says yes, he makes out a family membership application even before he heads in the direction of the marriage license bureau.

Nope, sorry, we just can't do it! Family memberships are strictly limited to "Mr. and Mrs." The application blank on page 48 has been altered to cover this situation. If in your case, it is Boy Meets Girl, give her a birthday present of a PSA membership (hint to a Lothario, here's one way to earn the Mr. PSA title, if you know enough girls) and when the big day comes along we'll gladly convert it to a Family Membership.

The blank also provides space for Overseas Members at a special rate. Overseas Members receive the Journal but do not have a free Division affiliation, nor do they receive any of the many PSA services which are free to U.S. and Canadian members who pay full rate.

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## An Open Letter Of Thanks

Dear P.S.A. Members:

I cannot write to each of you personally to thank you for your warm American hospitality which was shown to me during my trip to the United States. I am certainly impressed with your typical American friendship—what a nice "gang" of American photographers you all are! The wonderful times I had with you in the United States are unforgettable. Sightseeing that great country of yours, making photographs of it, having drinks and hot dogs, and coming in contact with American customs and institutions, all of these were grand, but more memorable still were the moments when I could sit quietly with you and discuss photography and how to overcome some of its difficulties, and, at the same time, get acquainted with you and your families and friends.

In my lectures, I have tried my utmost to link the photographic art of the Orient with the western world, and also to add a little touch of oriental humour to snap them up. I was extremely touched when after every talk so many members of the audience came forth to look at my prints, to shake hands, and to tell me how much they have learned and enjoyed my lectures—this surely made me feel that I have carried my message across the ocean, linking the friendship of East and West through the medium of photography.

During my lecture tour to the United States, I traveled over 50,000 miles, spoke to a total audience of nearly 20,000, and covered 24 states. It was hard work on my part, but I enjoyed it—I was a messenger boy for the P.S.A., bringing messages of "good will", linking the photography of East and West. Full credit must be given to Mr. P. H. Oelman. It was through his help, his encouragement, his responsibility, and his carefully planned schedules that my trip was a successful one. With his enthusiastic support and help, and that of his co-workers, Mrs. Barbara Green, NLP Chairman, Gene Chase, Ray Miess, John Hogan, and the other P.S.A. and camera club officers, my trip was an eventful and interesting one.

I am writing this open letter of thanks to all those who have so willingly helped me on my trip and to the audiences who have heard "Pictorial Photography from a Chinese Viewpoint".

Sincerely yours,  
FRANCIS WU

P. S. MERRY CHRISTMAS AND A HAPPY NEW YEAR! !  
2 Gloucester Arcade, Hong Kong

### L.A. Convention Committee

The make-up of the 1953 Los Angeles Convention Committee has been announced by T. T. Holden, Convention Vice-President.

General Chairman is Mel Phegley, Vice-Chairman, Fred Archer. Sub-committee chairmen are as follows: Banquet, Mrs. Margaret Phegley; Housing and Finance, Chester Tayloe; Program, Harvey W. Brown; Reception, Mrs. Irene Moore; Exhibition, Rahmel Nelson; Publicity, Winston Kelly; Registration, John and Gretchen Wippert; Special Events, Leo Moore.

### We Missed Again

It seems to be our misfortune to slight the hardest workers. Nell Longtin was the sparkplug who worked hard to put over the Fresno Town Meeting. She must have been exhausted when it was over but she sat right down and wrote us a report on which the story in the December issue was based. And we, not tired nor exhausted, instead of putting her name in the by-line, tucked it

into the last paragraph of the story. It wasn't fair, Nell, especially when you did such a swell job. We are sorry, too, that we just didn't have room for the names of all those who contributed so much to make the event the big success that it was.

### Oddities In The News

Our engraver wraps the cuts in old newspaper to protect them from scratching during delivery.

Opening a batch the other day we were somewhat startled at a headline "Camera Club To Limit Members." The story said that the recently formed Leyton CC now has 130 members but owing to restricted facilities can admit no more members this year.

The paper was "The Guardian" tab size, with very narrow columns. By reading the ads we found it was an English paper. Question. How did a local English tab reach Bridgeport, Conn.?

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Flashed by Gene Kieffer, Des Moines, Iowa.

At 1 or 81, parties are joyous events. Catch every precious moment, in pictures that please, with handy, punch-of-light G-E Photoflash! It's so easy... just sight and shoot!

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What fun it is to look back at happy times... through bright clear pictures you took! So shoot some of every event! Capture precious memories for today, for tomorrow! Use G-E Photoflash for "full of life" pictures... spontaneous expressions, spirited action... at birthdays, Valentine's Day and every other party you have or attend.

For G-E Photoflash makes it so easy. And when you show the prints, friends will say, "Hey, these are great!"

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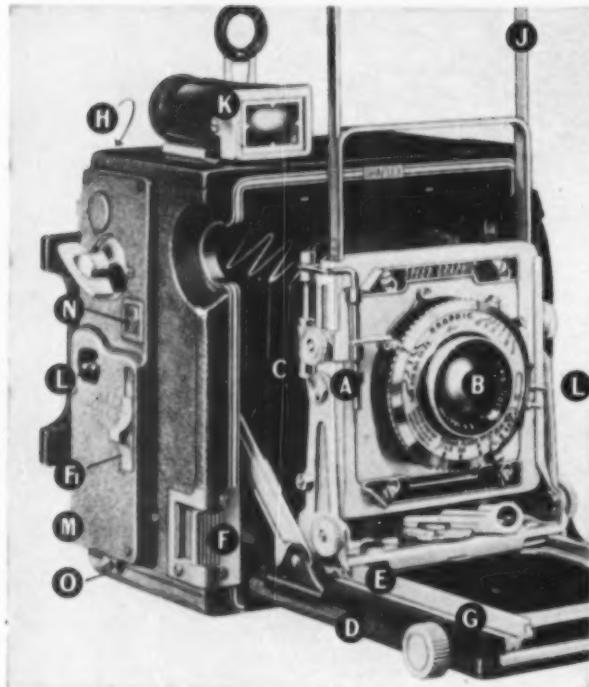


Flashed by Gene Lester, Hollywood, Calif.

**Shoot your Valentine! G-E Photoflash "stops" action any place... any time.**



# A PACEMAKER GRAPHIC



...takes every challenge  
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Speed Graphic or Crown Graphic... whichever famous Pacemaker Graphic you choose... you'll find that there's no challenge it won't respond to, no problem it can't resolve with first class results! This amazing versatility, plus a Pacemaker's ease and speed of operation... has made it America's most popular all-purpose camera with press photographers and amateurs alike. *Speed Graphic* (illustrated) has focal plane shutter with governed speeds to 1/1000th. *Crown Graphic* is identical, but without focal plane shutter... and costs less. Here are a few of the prize-winning features... but, of course, you must actually *handle* a Pacemaker Graphic to get a full appreciation of what a great camera it really is!

New Low Prices from \$174.15.

- A** **CONTORTIONIST FRONT.** For corrected perspective whenever you want it. Simple controls raise or lower the lens, shift it sideways, or tilt.
- B** **INTERCHANGEABLE LENSES.** A flip of the slide locks and your lens is ready to be replaced with a portrait, wide-angle, telephoto or other accessory lenses.
- C** **DOUBLE EXTENSION BELLOWS.** For extreme close-ups. Permits full-size copy with standard lens. Invaluable too, when using special lenses.
- D** **DROP BED.** Helps correct perspective in conjunction with tilting lens board... and for use with wide-angle lenses. Bed remains linked to focusing knobs.
- E** **FOLDING INFINITY STOPS.** Bring the front into exact calibration with Vernier focusing scale and squared with film plane. Stops fold back, allowing front to move farther forward. Additional sets of stops can be installed for use with different lenses.
- F** **BODY SHUTTER RELEASE.** Set right in the camera body for extra stability at the instant of exposure. (F.1.) Speed Graphic has selector control, too, for instant

choice of shutters operable by the same release.

#### MULTIPLE FOCUSING CHOICE.

Use one, or use them together, they guarantee razor-sharp focus! **G** The accurate Vernier type focusing scale on camera bed... **H** Ground glass focus through the lens... and the coupled Kalart rangefinder (optional).

**J** **MULTIPLE VIEWING CHOICE.** Folding open frame viewfinder with parallax correction... **K** Tubular optical viewfinder with parallax correction and the ground glass screen.

#### L BUILT-IN FLASH SYNCHRONIZATION.

**M** **GRAFLOK BACK.** Designed to take such valuable accessories as 120 Roll Holder, Graflarger and Grafmatic Film Holder. (see next page)

**N** **DIRECT READING FOCAL PLANE SHUTTER SPEEDS.** No tables to consult. No calculations.

**O** **GOVERNOR SELECTOR.** Doubles or halves exposure with flick of finger. Insures optimum accuracy of shutter.

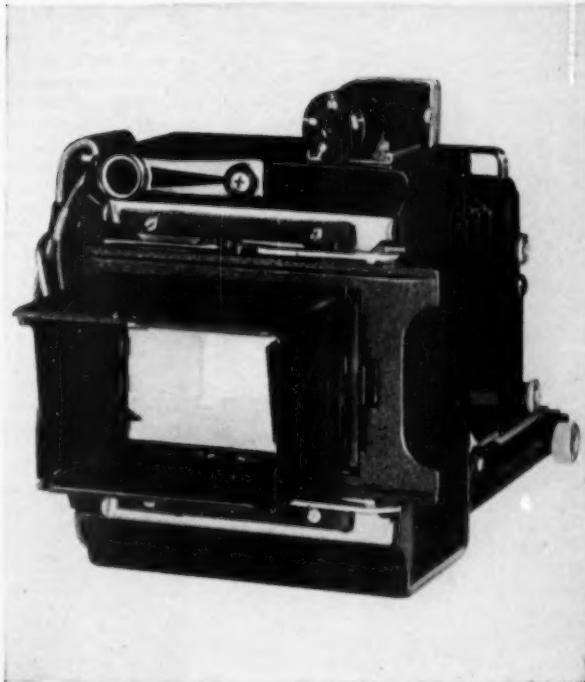
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#### TAKES ROLL FILM.

This ingenious film holder converts your Graphic quickly to 120 Roll Film. Compact, lightweight, with automatic film control and counter. Dark slide permits removal from camera at any time! NOW ONLY \$18.95 up.



#### TAKES SEQUENCE SHOTS.

The unique Grafmatic (from \$14.85) holds six sheets of monochrome or color film or both! Cycles rapidly, permits quick changing and mixing of emulsions. See the famous Grafex Film Pack Adapters too! (from \$6.85).



#### TAKES SHEET FILM.

Revolutionary New Rite-way Holder is far stronger than wood, less vulnerable than metal and *cannot* warp! For 4x5 Graphics... it's easier to use... guarantees perfect over-all picture sharpness. At \$4.06, it's an unmatched value!



#### MAKES ENLARGEMENTS.

Graflarger with Aristo Cold Light attaches to any Graphic or Graflex to make a home or portable enlarger. Doubles as retouching stand or transparency viewer. Underwriters' Laboratories approved. NOW ONLY \$35.00.



#### TAKES PICTURES IN A MINUTE.

The Polaroid Land Back brings new versatility to your 4x5 Graphic, with its miracle picture-in-a-minute feature! Ideal for checking composition... and for any occasion where an immediate print is needed. \$77.50.

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## PersonAlities

By ROBERT J. GOLDMAN  
43 Plymouth Rd., Great Neck, L. I., N. Y.

Tom Fisher (Staten Island, N. Y.) has found new uses for Tape Recorders. He has an extension speaker in his darkroom and has recorded a half hour program with musical background, with comments beginning after 3 minutes in his own voice reminding him to "turn out the lights," "get ready to dunk the film," "start agitation," etc. This goes on with a sounding off every minute as to the elapsed time so that processing can go on in total darkness without constant clock-watching. . . . Wedding bells are still echoing for Ruth Anderson and George Wood (Chicago). . . . "From Smog to Cod" is the title of Avis Greger森's (Los Angeles) show of her trip through four major American cities. . . . Talk about being born with a gold spoon in your mouth—it's rumored that Brendan McSheehy Jr. (Mr. and Mrs. B. F. McSheehy, Kew Gardens, N. Y.) was recently born with a camera in his hand. . . . Blanche Kolarik, CD Chairman, (Formerly, Chicago, Ill.) has moved to Arizona. Olga and Les Mahoney (Phoenix, Ariz.) recently introduced her to the mysteries of Mexican food and subsequently had Blanche and her

husband over for an outdoor western meal. Hamburgers and hotdogs were followed by coffee, pie and cake in Mahoney's "Doghouse." Jessie and Gene Garrett (Phoenix) were also in the party. Blanche promised to give a program at the Phoenix Camera Club on the 20th of December. . . . Mrs. John A. Bush (Oklahoma City), who recently spent a little time in a Hospital, tells us that there are four stages of sickness—"Ill, Pill, Bill, Will." She got over the first three and fortunately had no need for the fourth. . . . Dr. and Mrs. W. R. Cramer (Memphis, Tenn.) were hosts at their home to the Memphis Camera Club, the guests of honor being Ernest H. Brooks (Los Angeles) and Mrs. Brooks. During the evening, Mr. Brooks, director of Brooks Institute of Photography at Santa Barbara, gave a talk on "Pathways in Photography," which was followed by a showing of a color-sound motion picture and a group of outstanding pictorial photographs.

### Next Month . . .

The annual report of progress in photography, prepared by Glenn Matthews and George Eaton, a feature of the JOURNAL for many years. Do you recall all the new developments of the past year? Or the new equipment introduced? You'll find this report fascinating.

## PSA Board of Directors Changed by Election, Shifts

Several changes in the Board of Directors have taken place in recent weeks due to an election, a move, and a shift in activity.

Al Stewart of Santa Barbara won the only contested office in the Nature Division and takes over the office of Chairman from Harry Reich. Other offices were not contested and incumbents remain in office.

Blanche Kolarik has moved from Chicago to Apache Junction, Ariz., due to the ill health of her husband and for that reason has resigned as Central Time Zone Director, although she continues as a Director because she is still Chairman of the Color Division.

Loren Root of Chicago has been appointed CTZ Director to fill Blanche's unexpired term and will serve until the October election.

V. E. Shimanski joins the Board due to his appointment as Chairman of the PSA International Exhibits Committee. This committee will parallel the work he did as Director of the Pictorial Division's similar activity but will serve all divisions and PSA as a whole.

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James A. McVie, APSA

**\$2,000 Winner**



Dr. Harold E. Edgerton, FPSA, has been awarded the National Geographic Society's Franklin L. Burr Prize of \$2,000 for his invention of the stroboscopic light for high speed motion and still photography

## CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS  
392 Hope St., Glenbrook, Conn.

There's no doubt about it—the young, newly organized camera clubs have the most pep and enthusiasm! Take the Alexandria (Va.) CC for example. Organized in November, 1950 with a nucleus of seven live wire members, it has now grown to a healthy young club of some thirty-eight enthusiasts, who meet twice each month for competitions, discussions and sundry other projects.

One of the first moves of the organizing group was to join PSA, and, in the words of President Frank L. Taylor, "We have never been sorry." The club has just concluded an exhibition of its work, held at the George Mason Hotel. The show was judged by Ollie Atkins, Charles Baptie, APSA, and Arthur L. Schoeni, and PSA recommended practices were followed as closely as possible.

All through the activities of this group runs a strong spirit of enthusiasm, typical of a newly organized and fast growing camera club. Trouble is, as a club grows older and becomes firmly established, it tends to settle into a comfortable, well-worn rut and most of its members seem quite satisfied to have it that way!

A number of things contribute to bringing about this lethargic condition. Chief among them is the fact that we're all somewhat inclined to lean back and ride along after the initial organizing period is past. By then the "spark plugs" of the group have set up a pattern for the financial, administrative and program committees, and it becomes all to easy to follow along without conscious thought.

So, after the first two or three lively

seasons, succeeding administrations do just that and the club begins to take on that dull, unimaginative atmosphere. Meetings follow the same routine month after month and soon the inevitable results start to show up in decreased attendance and a slowly shrinking membership.

How to combat this? One method would seem to be to initiate a system of feeding new blood to the administrative posts of the club. And not in a hit-or-miss fashion, but in a well-worked out routine of promotion based on past performance. Make sure that the same "willing horses" aren't perpetuated in office year after weary year. Sure, they do a dependable job and are always there in the pinches, but they do tend to do the same things in the same old time-established way.

Any club needs a change in the top offices as often as is feasible. Any member who shows any eagerness to work should be given a small job to do as soon as he's spotted by an alert official. If he does the job well, promote him and keep promoting him until he finally reaches the top, to be replaced in turn by another "comer." Such a system should be operated as an important and necessary part of the administrative machinery and should be recognized by every member as established procedure.

Put this system to work in any club that's suffering from the doldrums and watch the programs gradually gain in pep and interest. Increased meeting attendance may not be noticeable immediately, but as soon as the word gets around that new blood and new ideas are working to overcome the lethargy of the membership, the gang will turn out to see what's cooking!

The Denver Council of Camera Clubs sponsored two outstanding programs recently when Ernest H. Brooks of Santa Barbara and Maurice H. Louis, APSA, of New York spoke to the membership. Pres. Charles G. Rumohr of the Council reports that everyone was highly pleased and felt that something really worthwhile was given them to take home. And last, but not least, both speakers did a good job of selling PSA to their audiences!

Speaking of selling PSA, Alfred C. Schwartz of the Brooklyn (N. Y.) CC comes up with the suggestion that all camera clubs should solicit and encourage individual PSA memberships in order to "fill out a complete photographic life in conjunction with the club." Al feels that membership turnover can be curtailed by the clubs which adopt the idea, because even though a club does everything possible to stimulate and encourage activity (as does the Brooklyn CC!), there's still a steady stream of "drop-outs" to contend with.

Al says, "Some leave because of inability to develop proficiency, or for lack of time. Some are habitual 'joiners' or dabblers who run the gamut of hobbies without sticking to any. However, an important, if overlooked cause for loss of members is a preference by some for subject matter in addition to Pictorial, which is the backbone of the average club's contests. Here is where PSA membership is invaluable in complementing the club membership. The club develops the techniques, solves immediate



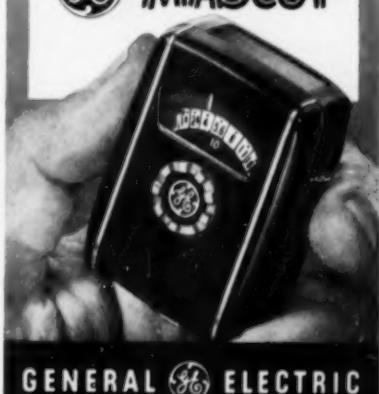
### New help for COLOR SHOOTERS

G-E MASCOT is the exposure meter everyone can use. Tells instantly and simply how to set your camera... for better color movies and slides. As easy to read as a watch. Pays for itself in film and pictures saved! At your photo dealers.... \$15.25\*  
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problems, furnishes the personal touch. PSA furnishes the outlet for the individual's preference or range of subject matter, be it Journalism, Nature, Technical, Biological, Medical, Stereo, color processes, etc. Fortification and preparation for club competition is available through the advantages of portfolios and special information from the various divisions of PSA and PSA Journal and Technical Supplements.

"It behooves the clubs to solicit and encourage individual PSA memberships therefore, providing fulfillment of the urge which primarily leads us to camera club membership—the improvement of our photographic and social pursuits."

Sounds like good sense to us. How's about your club giving it a trial? And incidentally, if your club has a new idea of any kind which might be of help to other clubs, send it along to us. While you're at it, put us on your mailing list for announcements and club bulletins, too. The address is 392 Hope St., Glenbrook, Conn.

## Maybe you'll like...

*In this department you will find some reading suggestions from the current photographic magazines. Not a complete listing of each magazine, nor are all the March 1953 mags represented.*

**PHOTOGRAPHY** World's most powerful developer, SD-19a, the fastest single-solution developer in existence today . . . 1952—two articles, a review of progress by Dr. Walter Clark, the best of the New York Press . . . Low key for drama, the glamorous job of Hollywood cameramen and speedlights in a Paris night-club, three articles . . . Get Closer, Joe Foldes tells how to use supplementary lenses.

**camera** Camerette, Adding sound to movie and slide shows . . . Tops in Tabletops and How to photograph model railroads, both closeup work, but oh, how different! . . . Artist and photographer and cameras, results of a picture trip . . . Joe Foldes on photographing people indoors . . . 5 & 10, a photographer's paradise . . . columns

**PS & T** Section B of this issue has much of interest . . . Part II of the Gordon story on color neg-pos processes in Europe . . . Two-bath fixation of prints, proves that this is a good practice . . . The story behind the task of setting up the new American Standards for Shutters . . . Submarine periscope photography, with wonderful pictures, non-technical . . . Formula for a better print lacquer . . . Motion picture and flash photography in mechanics research . . . High speed photography in medicine . . . Some design features of a wide-film continuous processing machine. This issue of PS&T is a nice balance of technical material and popular reading. The Gordon series has attracted more interest than anything yet published in PS&T. The two-bath fixer and print lacquer articles should be required reading for everyone.

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# MOTION PICTURES

Every now and then something comes along in the photographic field that catches on almost like wildfire, then stabilizes and stays with us. In between there are hundreds of ideas and things that don't catch on.

My memory probably goes back further than yours in photography, because I can remember when home movies started. There had been sporadic attempts at home movies but the cost of film and laboratory work had combined to stifle them. Then John Capstaff worked out and patented his home movie system that involved using the same film in camera and projector. Very common and simple today, but a startling idea back in the twenties.

By some creditable planning every objection to home movies was wiped out at a stroke. The never-broken pledge of film makers to supply 16mm film on safety base tore down the laws requiring a steel booth, a licensed operator, buckets of sand, red lights over the exits, and all the rest of the rigmarole required (though seldom actually used, you naughty law-breakers) by the fire laws.

Instead of having to pay for film, plus developing, plus printing plus raw stock plus a lot of other pluses, Capstaff's system reduced the costs to one slice of film with emulsion on it, turning that emulsion from negative to positive by chemical magic. As the bulk of the cost of film is in the base, cutting the base requirements to one piece cut the costs way down. Combining chemical operations into one chain instead of a series, and eliminating several laborious testing and printing steps, the new system brought costs right down to Everyman's level. Movies started out with film at \$6 a hundred feet, black and white.

Those who had tried home movies with the then quite common 35mm or even the less popular 28mm "safety" film had been paying \$24 or more for the same screen time, with the added bother of fire regulations, unless they happened to use the 28mm size.

The first cameras were the Cine-Kodak Model A and the Victor Animatograph. Both were hand cranked and required a tripod. Most of the C-K Model A's wound up as title cameras or the back half of optical printers. Then Bell & Howell, long makers of 35mm studio equipment, toolled up for the new width and produced the first Filmo. It had no number, though later on as new models came out it was the 70. Their second model was a super-speed, 128-frame job for athletic use.

Since the Filmo was spring driven, it was the item needed to spark the market. The projector that accompanied it had a 200-watt lamp of 50 volts. What a bright picture it gave! You could also stop it for stills and back it up to make the diver come up out of the water. (This put the audience in stitches.)

Kodak soon came out with a spring driven job, the Model B, with a fast f:5.6 lens to sell for \$70. Then a 3:5 lens and finally a 1.9. Ah, them was the days!

Get what we are driving at . . . home movies had been for a few wealthy dabblers who could afford the high film costs and would put up with the inconveniences. Then we got a combination of low film costs, simplicity, centralized processing, simple but rapidly improved equipment and there was a market waiting for it.

This story was repeated ten years later with Kodachrome. We had had other color processes, Lumiere Autochrome, Agfacolor, Paget, a host of them, all too fussy or costly or limited in their use. Kodak had tried Kodacolor (not today's of the same name) their version of the French Keller-Dorion process which used lenticulated film (lens-like ribs on the back) a tri-color filter before the lens and all shots at f:1.9. A pleasant interlude but unsatisfactory in many ways.

Then Kodachrome. A package that you could slip in your camera, give adequate exposure, mail to the lab for processing, get back full color without gadgets or special techniques. (In the interim we had Morganacolor with the whirling dervish filter wheel, etc., etc.). Bingo—color was for the amateur, for movies and then stills.

We tend to remember only these successful leaders that filled a waiting niche. There are the hundreds that fell by the wayside. They lacked something, usually simplicity combined with results without gadgetry.

Latest star to rise on this horizon is magnetic sound-on-film. It is a natural. It has so many ramifications and applications that we're going to devote some space to looking into this latest comet.

Like many inventions, no one man is really responsible for the end result. Pappies aplenty fathered this. The Germans perfected recording on iron dust. We swiped it after the war and perfected it. We made tape recorders to use it. Somebody hooked a tape recorder to a projector and recorded sound but couldn't maintain synch.

From our limited looking around the field, we would say that Buzz Reeves, demon experimenter in sound recording, is responsible for devising, or at least perfecting the system of putting the iron dust down on the edge of the film. We do know that many tried it but from what we hear, Buzz was the first to succeed. So enough for credit.

Again, the idea is a natural in its simplicity. Put the iron on the film and always have synch. Picture and sound in step forevermore. But it took some doing.

It took a little doing to get the sound on and off again but several equipment manufacturers licked that. RCA was the first to reach the market. Then Bell & Howell with the now-famous 202, then Ampro, Movie-mite and Victor. Others will come along, may be announced before this sees print.

It is too bad in a way that it didn't come three years earlier. We have heard, on good authority, that an Army training specialist has said that if the Army training films had been on magnetic sound, the Korean Army could have been trained in weeks

instead of months. Instead of teaching them English to understand our films, we could have turned the tracks overnight into Korean. How many lives would have been saved?

We are enthusiastic about magnetic sound. But we ain't crazy. Magnetic sound has its shortcomings. It will do the impossible, but some things are insurmountable. It will do whatever you can do. You can learn to by-pass the shortcomings to your advantage. Next month we're going to stop reminiscing and get down to telling you something about magnetic sound, what you can do with it, what it can do for you, how to do it cheap, how to do it the other way, what you can't do with it, and some dreams. So look for us, we'll be seeing you.—OLD TIMER

## MPD Town Meeting

A Town Meeting of the Motion Picture Division of PSA is being planned for the Hollywood area on March 14 and 15. It will be held in Great Hall, Plummer Park, 7377 Santa Monica Boulevard, in the heart of Hollywood.

George W. Cushman, President of the Southern California Association of Amateur Movie Clubs, is Chairman of the two-day meeting which is open to all interested in amateur movie making, whether or not they are PSA or MPD members. Committees have been appointed to work up a program consisting of lectures, demonstrations, film showings and shooting sessions. Details of the program are not available at press time, except the starting time of 1 P.M.

All PSA members in the area are urged to attend and to advise their movie making friends of the event.

## Want A Really Fast Lens?

Are you troubled with a slow lens? Must you always work in full sunlight to get adequate exposures? Are you troubled with dark spots on your prints or screen?

Do you feel tied-down with an f:3 lens? Do they laugh when you swing your f:1.4 into position for a shot? Are those hammers pounding your thick skull like "Get-thump-a-thump really-thump-fast-thump-lens-thump-instead-thump-of that-thump-beer bottle-thump-you use."

If you have these troubles, all is now right with the world. That is, if. If you've got the moola, if you'll settle for a fixed minification (that's a cute word) of 16:1 or a working distance of 1808.00 millimeters. And no stopping down either! You'll work at f:0.75 and like it, or else.

Of course, if you aren't interested in taking movies of fluorescent screens (X-ray gadget) you'd better forget the whole thing.

Kodak lens designers figured out this hunk of glass and Kodak light benders made it. It's a cute little thing, focal length is 110mm, length of the elements is 208mm, front distance, as we mentioned, is 1808mm, and the lens-to-film measure is 7.3mm. It gives excellent definition (it says here) of a 12-inch object diameter circle on a  $\frac{3}{4}$ -inch image (16:1), good definition over a 1-inch image and acceptable out to 1  $\frac{1}{4}$ -inch which is the diameter of a standard, single-frame, silent movie frame. Price? Oh, somewhere's around \$3,000.

## PSA Services Page

### The \$10 Question

You will find listed on this page each month for the next few months the services of PSA and its Divisions which are open to members. Most of the services are free to members, those which require fees to make them self-supporting are so noted. Some of these services are listed in Division publications, others appear only in this listing. Keep a file of them, it will take several months to list all of them, and then when a prospective or argumentative member says, "What do I get for my ten bucks?", you can show him.

### INTERNATIONAL SLIDE COMPETITION

**CD** **Ind.** This competition consists of a series of five contests in each of two classes. Four slides may be entered in each contest. Medals and ribbons are awarded, but the chief value of this competition lies in the written criticism of each slide by the judges. Deadline dates are the 20th of September, November, January, March and May. The judging points are rotated. No entry fee for Color Division members. Non-members pay \$1 for the series. For entry form write to

CHARLES B. MCKEE, APSA  
5030 Del Rio Drive  
Sacramento 18, California

**INTERNATIONAL SLIDE CIRCUIT** **CD** **Ind.** This is a new service now being formulated by Color Division. 20 slides from 10 members are gathered in the United States for circulation in a cooperating foreign country where circuit members give criticism on these slides, and add their slides for circulation in the United States. On the second and succeeding rounds, the old slides are removed and new ones added. Thus, the circuit operates continuously. For information, write to

JOHN MODDEJONGE, APSA  
7414 Manhattan Avenue  
Cleveland 29, Ohio

### AWARD OF MERIT

**PD** **Ind.** The PSA Award of Merit was designed to give recognition to sustained effort and consistent participation in salon exhibiting, and, by its nature, emphasizes a variety of prints rather than a great number of acceptances of the same print. A certificate is awarded on presentation to the Director of this activity, of a list of the titles of the prints on which the application is based, the name of at least one salon for each print, and the total number of acceptances. With the announcement of the new Five-Star Award, many distinguished individuals will arise from their bed of laurels, we hope, and take a renewed interest in the star—Award of Merit variety. The five degrees of the Award are:

#### One-Star:

6 different prints — 30 total acceptances

#### Two-Star:

16 different prints — 80 total acceptances

#### Three-Star:

30 different prints — 160 total acceptances

#### Four-Star:

64 different prints — 320 total acceptances

#### Five-Star:

128 different prints — 640 total acceptances

The Awards are retroactive and are available to those who submit proof of their accomplishments. All Pictorial Division members are eligible for the Awards, and there is no charge. Apply to

GLENN E. DAHLBY  
419 South Taylor Avenue  
Oak Park, Illinois

### SLIDE CIRCUITS FOR INDIVIDUALS

**CD** **Ind.** Each of 10 participants enters 5 slides and the resulting set then makes the circuit of members who prepare comments on each slide. When the circuit is completed, the slides are returned to the owners. For information write

R. B. HORNER, APSA  
Credit Dept., First National Bank  
35 South Dearborn Street  
Chicago 90, Illinois

### COLOR PRINT CIRCUITS

**CD** **Ind.** Color print circuits are fairly new. They function similarly to the English "portfolios" with members replacing prints each time the set reaches them, adding their own opinions of other prints in the circuit. For information write to

HARRISON S. SAYRE  
211 Westwood Road, Wardour  
Annapolis, Maryland

### COLOR PRINT COMPETITION

**CD** **Ind.** This annual competition is composed of contests in November, February and May. Prints by any color process are eligible but must have been made by the individual submitting them. Medals and ribbons are awarded and each print receives a written criticism. There is no entry fee required of Color Division members, non-members pay \$1 per season, or 50 Cents for each contest. For information and entry form write to

WARREN H. SAVARY, APSA  
RFD #2, Box 221  
Plainfield, New Jersey

### INTERNATIONAL EXHIBITS

**PD** **Clubs** This activity makes it possible for Pictorial Division Camera Clubs to exchange exhibits of prints made by their members, for similar exhibits from camera clubs located in foreign countries. Studying the difference in subject matter and technique of our foreign friends offers much enjoyment and education to American club members. For full information as to available shows, write to

V. E. SHIMANSKI  
404 North 24th St.  
La Crosse, Wis.

### AMERICAN PORTFOLIOS

#### Ind.

**PD** A portfolio is really a national camera club, since each of its members lives in a different town or city in the U.S. Each member submits a print with all the technical data covering its production, from film exposure to finished print. When he receives the portfolio, he inserts his print, writes criticisms of the prints of his fellow members, makes an entry in the notebook, and sends the portfolio to the next member.

At the end of each circuit the prints are evaluated by the Commentator—one of the distinguished photographers, salon judges, authors, or teachers of photography who serve in this capacity on the portfolios. It has been truthfully said that our staff of Pictorial Portfolio Commentators reads like a Who's Who in Photography. Many problems are discussed in the notebook, and the Commentators are always ready to give individual help to their portfolio members on their photographic problems.

Any Pictorial Division member is eligible to membership, on payment of a small service fee. Information concerning the 68 Pictorial Portfolios, as well as the portfolios on Control Processes, Monthly Pictorial, Nature, Photo-Journalism, Color Print, Medical, International Medical, and International Control Process Portfolios may be had by writing to

E. R. CHRISTHILF, Hon. PSA, APSA  
Rm. 406, 800 Davis Street,  
Evanston, Ill.

### STAR EXHIBITOR PORTFOLIOS

**PD** **Ind.** These portfolios are for holders of the five grades of the PSA Award of Merit. Operation is similar to that of the Pictorial Portfolios, except that the prints are full salon size and there is no Commentator. There is a nominal service charge for necessary handling costs. For information, address your inquiry to

E. R. CHRISTHILF, Hon. PSA, APSA  
Rm. 406, 800 Davis Street,  
Evanston, Ill.

### PORTFOLIAN CLUBS

**PD** **Clubs** To become a Portfolian Club any club may qualify if it has four members who are enrolled in portfolios. When the membership has grown to six, the Director obtains a distinguished photographer to act as club sponsor. Members send prints to their sponsor for evaluation, and carry on various other activities of portfolio nature. Membership in one club is limited to 15, since most club meetings are held in the members' homes.

A special plan—the Owatonna Plan—has been developed, so that Portfolian Clubs may have their own salons at very little cost. Details of this plan, and complete information regarding the organization and operation of a Portfolian Club may be obtained by writing to

STEN T. ANDREWS, APSA  
3247 Q Street  
Lincoln 3, Nebraska

# First Returns of Reader Survey

A small colored boy walked into a drug store and asked to use the pay phone. The eavesdropping druggist heard the following:

"Is this Jones' Drug Store?"

"Does you want to hire a boy?"

"Oh, you is got-a boy."

"You don't want a new boy, huh?"

"Thank you, suh."

As he came out of the booth the druggist said, "Hey, boy. Want a job? I need a boy around here."

"No, suh. I've got a job. I've Mr. Jones' boy. I've just checking up on myself."

That's what we were doing when we ran the coupon ballot in the November issue, checking up on ourselves to see if the *JOURNAL* was giving you member-readers what you want in your own magazine.

The results are very pleasing. The returns have not been as large as we would like but if Dr. Gallup can predict big things on a 3% sample, we'll just have to be satisfied with a small sample, too. Of course, we could smugly assume that all of you who didn't send in a ballot were satisfied and thus raise our score way up. But we're not a-going to do that!

## Two top the Vote

Two items from November tied for first in popularity. Johnny Appleseed's Mail Bag and Picture of the Month. 89% of the ballots had them down as yes. In fact, only 3% said No to Johnny and 1% to Picture of the Month.

At the Convention last August a representative group said "No how-to-do-it stuff, we know that". We didn't believe them and ran the Journal Workshop as a test. 80% liked Harry Reich's mailer (and it didn't get a single No vote), 78% liked Ted Hall's proof sheet idea and 77% liked Dr. Faught's tips.

Jack Deschin's New Aids, the Salon Calendar, John Kane's Color Prints, The President Reports, New Members and the Color Calendar were all neck and neck in the upper seventies.

## Few "No" Votes

At the other end of the scale, Yes and No votes for the Foreign Press were about even. This in spite of other mail that says the feature is useful. 12% didn't like Bob Goldman's PerSonAlities column, but three times as many did like it.

Surprising to your editor was the return on the Baltimore wrap-up. This controversial subject was of interest to many, and few had ticked off the No column.

While signatures were not required, 60% did sign, and 70% added comments. Many of these were so complimentary they made us blush and we're printing some of the other kind below.

You can still go back to the November issue and cast that ballot. We'll still count them. Or you can wait a couple of months until we check up on ourselves with a new ballot. Next time, we'll arrange it differently. We'll list the articles on the part of the page you keep so you can have a record of

your choices and the ballot will carry only numbers. Also, we'll list feature articles for several months back so you can vote across the board.

Now we come to some of the comments written on the ballots. We're printing the comments in bold face type and our answers, if any, in light face.

All this camera club stuff just takes up space and those interested can always write to HQ. Like stories of trips and places to go.—T.F.

I think it is a good idea to take stock every so often. One thing that would help a lot is to give us a fine picture every month and explain how it was done. Accompany this with the story of the photographer. Vary the subject each month to suit the seven Divisions.—A.B.

Too many score cards.—Anon. New Hampshire.

The mag is too full of names that don't mean anything. Let's have some articles on using new equipment.—C.A.

New Aids and Foreign Press wasting valuable space. Substitute picture analysis.—Anon. Virginia.

My pet peeve is the continuation of articles to pages farther on in the magazine, making it difficult to clip to save when desired.—H.S.S.

Would you rather the Editor clip the article short to make it fit the available space? Anyway, why clip, why don't you microfilm the things you want to save. That's more photographic.—Ed.

This PSA has so much going on, it's quite a study to know what it is all about, let alone keep up with it.—L.H.B.

Cover picture free of title and name of Journal.—C.W.S.

If we did that it would cost us about 30 cents a copy to mail your Journal. Postal regulations require name and date on the cover of every magazine mailed under the second class privilege and its lower postal rates.—Ed.

Pictorial Digest too long. Other Division news okay if kept brief.—Anon. New Jersey.

He indicates no Division preferences.

Much that is in the Journal reminds one too much of a camera club bulletin rather than a publication devoted primarily to the advancement of PSA and photography. Like all Pictorial Digest features, notices of coming events but deplores over-emphasis on news. Need more discussion of factors influencing pictorial photography.—R.W.B.

Like instructive articles, particularly on darkroom technique.—F.A.K.

Too much space devoted to PSA news.—D.S.C.

Would like to see more transcriptions of Convention lectures.—M.W.T.

You'll find many of them in PS&T, though mainly only from the TD portions of the Convention.

More travel articles for photographers by photographers.—Calif.

For my taste Journal seems overbalanced toward pictorial B&W work. Don't care for travel articles of local appeal. Plenty of travel magazines already.—H.J.H.

More about color Division.—E.B.W.

I like this pull, letters to the editor, detailed analysis of a full page picture with the "why's" of its qualities. Don't like "news".—Calif.

Don't like grainy 35's, deep technical dope. Do like instructive ideas, portfolio comments.—F.M.

I would like some articles on advanced motion picture work.—J.J.L.

Workshop very valuable. Anything in darkroom technique is desirable. Also any hints on getting perfect color exposure every time.—E.P.H.

What good is a salon calendar if it is all out of date?—C.B.M.

Why, friend, an out-of-date salon calendar wouldn't be worth printing, but we haven't seen

that kind in the Journal. If you'll look at the one in this issue you will see that the first few listings are of shows that will be closing this month or on display this month and you can't possibly reach them in time, but if you had read the same calendar last month, when it was ahead of time, you could have. And the guys near those salons (we do have members overseas, you know) can still get in, or go to see the show. Then if you will let your eye wander down the column you'll see some salons that are six months away. Surely that gives you enough time to even go out and make some new negatives! Rarely, we will admit, we get a salon notice too late, but we run it any way for the benefit of members who live close enough to get a print in on time.

More gadgets and how-to-do articles.—E.O.O.

Full picture cover. Your reproductions are enjoyed—excellent quality.—P.W.N.

Your reproductions stink.—M.L.

## Lewis On Home Stretch

Following a three weeks stay in Sarasota, Fla., Maurice H. Louis, APSA, will leave Feb. 7th on the final leg of his National Lecture Tour. He will travel north and speak to the following clubs: Feb. 9, Gadsden, Ala., C.C.; Feb. 11, Chattanooga Chapter PSA; Feb. 16, Tennessee Eastman CC, Kingsport, Ala.; Feb. 24, Baltimore CC; and Feb. 23, Delaware C.C. in Wilmington.

When Louis completes his trip on arrival in New York Feb. 25th, he will have been on the road just short of six months and will have covered nearly 15,000 miles. After a week's stop-over in New York, he will settle down at Pine Lake Farms, Cobleskill, N. Y., presumably to rest up from his strenuous cross country junket and to write about some of his experiences and findings for future issues of the Journal.

To make his lecture tour truly a national one, Louis will accept speaking engagements in the East during April and May. So far he has been booked for Ridgewood, N. J., C.C. on Apr. 3rd and the Boston C.C. on Apr. 27th. Other clubs interested in hearing "Practical Pointers in Photographing Children" should contact Mrs. Barbara Green, FPSA, 30 Willow St., Brooklyn 9, N. Y.

Twin highlights of Louis' month's stay in Los Angeles were his attendance at the Brooks Inst. of Photography graduation exercises in Santa Barbara, where he was the guest of Ernest Brooks and Doris Dobro, FPSA, and at the monthly color contest of the Southern Calif. Camera Council. At the latter, he was the guest of Mel Phegley, president of the organization and Louis spoke a few words on the 1953 PSA Convention to be held in LA in August.

## PSA Member Wins

A PSA member, Lt. Col. Darrell T. Rathbun, prevented by a contest rule from placing more than one entry in winning brackets, took three out of five possible places in the Second Army elimination stage of the Fourth Interservice Photographic Contest at Fort George G. Meade, Md.

First place was taken with a color slide of two Japanese dancers in the Kabuki Theater in Tokyo. The two honorable mentions were color shots of a napalm explosion and a girl swimming under water.

Wear your PSA pin

It identifies you

# Honors Policies Clarified By Study

## Board Approves Report, New Forms Ready

The final report of the Honors Study Committee was presented to the Board of Directors at the December 6 meeting and was approved. New application forms based on the recommendations have been prepared and are now ready for distribution at Headquarters.

In order that all members be cognizant of the honors policies of PSA and the criteria used by the Honors Committee in examining applications, the full text is reproduced herewith:

### STATEMENT OF POLICIES

PSA Honors are awarded in recognition of contributions to the advancement of the art and science of photography. Such contributions take many forms which may generally be divided into those resulting principally from proficiency and achievement and those primarily of a service nature. Since personal achievement alone does not necessarily contribute to the advancement of photography, it does not qualify the candidate unless combined with elements of service. (See the Fellowship and the Associateship.) On the other hand, service may contribute substantially to the advancement of photography even though the candidate's proficiency in the use of the medium may be limited. (See the Honorary Membership and the Associateship, category 11.) PSA Honors are not degrees of membership nor recognition of proficiency alone."

THE HONORARY FELLOWSHIP is the highest Honor awarded by the Society. It is awarded only for unique or outstanding contributions of major importance to photography. The unanimous approval of the Honors Committee and the unanimous approval of the Board is required and the number of living Honorary Fellows is limited to 25. Candidates need not be members of the Society.

THE HONORARY MEMBERSHIP is awarded for outstanding service to photography, particularly through organizational or similar work. Proficiency in the use of the photographic medium is not a requirement. It may be recommended by a three-fourths vote of the Honors Committee and requires a three-fourths vote of the Board for approval. Candidates need not be members of the Society.

THE FELLOWSHIP is awarded for outstanding contributions to the advancement of photography involving a high degree of proficiency and achievement combined with such elements of service as the dissemination of acquired knowledge by lecturing, judging,

ing, instructing, publishing of articles, papers, etc. Personal achievement alone does not qualify a candidate for this Honor. The Fellowship may be awarded by a three-fourths vote of the Honors Committee, to any qualified person who has been a member of the Society for at least three years prior to the date of the application. Except in unusual and especially meritorious cases, candidates should be Associates and have been active in the field for at least ten years.

THE ASSOCIATESHIP is awarded for material contributions to the advancement of photography, whether resulting primarily from proficiency and achievement or service alone. As in the case of the Fellowship, achievement must be combined with elements of service. The Associateship may be awarded by a majority vote of the Honors Committee to any person who has been a member of the Society for at least one year prior to the date of the application. Except in unusual and especially meritorious cases, candidates should have been active in the field for at least five years.

### Examples of Qualifications In The Various Fields of Photography

#### 1—MONOCHROME PICTORIAL (INCLUDING PORTRAITURE)

Since pictorial photography is closely allied with exhibiting and competitions, considerable weight will be given to the candidate's exhibition and competition record, awards for pictorial merit, promotion of salons and exhibitions, the judging of exhibitions, etc.

#### 2—COLOR

As in the case of monochrome pictorial photography, weight will be given to the candidate's exhibition record, organization and promotion of salons and exhibitions, judging, etc. Mastery of creative design, composition and color harmony are important qualifications. Proficiency and achievement in the use of color photography in fields other than pictorial may be considered under this category or, if incidental, may be considered collateral in the field of major endeavor.

#### 3—MOTION PICTURE

Exceptional ability in directing, producing, processing, editing, titling films and mastery of techniques for producing effects, accompanying sound, etc. will be considered, as will any other contributions to the art and science of motion picture photography.

#### 4—PHOTO-JOURNALISM, DOCUMENTARY and Other Reportorial Photography

Ability in this area as indicated by the publication of candidate's work in newspapers, magazines, trade journals, house organs, etc., as well as illustrations for books or publicity and public relations, will be considered.

#### 5—NATURE

Weight will be given to the candidate's exhibition record, etc., but the inclusion of his work in museums

### April 1 Deadline

New, revised forms for Honors applications are now ready for distribution and may be obtained by writing Headquarters, or from the Chairman of the Divisional Honors Proposal Committee. Do not write the Chairman or members of the Honors Committee for the forms.

Deadline for receipt of completed applications at Headquarters will be April 1, 1953 in order that all investigations may be completed in time for the Convention.

The application form is used as a negative to print copies for each committee member so it is very important to follow the instructions. DO NOT use blue ink, use black. If you type the form, back it up with a reversed carbon paper, carbon to back of form, so the image density is heavy enough to make a good print. Protect the back from smudging.

of natural history, and the use of his pictures as illustrations for books, articles and lectures on nature as well as his scientific background are considered important.

#### 6—PHOTOGRAPHIC RESEARCH and Development of Processes and Apparatus

The degree of responsibility for the initiating, directing and results of the research or development is considered the important factor in evaluating his qualifications in this category. This field includes the photographic aspects of photomechanical work. Published reports of work, listed as to title, date and place of publication as well as patents issued are considered indicative of the candidate's accomplishments.

7—SCIENTIFIC AND TECHNICAL PHOTOGRAPHY

In this category achievements in the application of specialized photography to scientific, industrial and commercial fields will be considered. This includes photomicrography, medical photography, spectrography, astronomy, X-ray, high speed photography and aerial photography. New applications of photography to the solution of problems are important. Weight will be given to papers published and patents granted.

#### 8—PROFESSIONAL PHOTOGRAPHY

In this category achievements in professional work in creative, commercial, illustrative and portrait photography and the promotional or advertising type of industrial photography will be considered.

#### 9—GRAPHIC ARTS

In this field creative work in the application of the photographic aspects of photomechanical reproduction by any process will be considered.

#### 10—EDUCATION

Consideration will be given to the organization, supervision and teaching of photographic classes; the writing, publishing or editing of photographic publications; and similar educational activities.

#### 11—ORGANIZATION AND PROMOTION of Photographic Activities

The organization and direction of camera clubs, councils, exhibitions and other group activities and the dissemination of knowledge through lectures and writing for or editing local publications, arranging programs, etc., as well as noteworthy service to PSA will be considered as qualifications for the Associateship. Outstanding or unique service of a similar nature are qualifications for the Honorary Membership. Such service is also a collateral qualification for the Fellowship, which is awarded primarily for contributions to the advancement of photography through proficiency and achievement in the use of the medium.

THE HONORS COMMITTEE MAY IN ITS DISCRETION WAIVE ANY OF THE SPECIFIC REQUIREMENTS WHEN SUCH WAIVER IS NOT INCONSISTENT WITH THE OBJECTIVES OF THE SOCIETY AND ITS POLICIES. IT MAY ALSO AWARD HONORS OTHER THAN THOSE REQUESTED WHEN IT DEEMS THEM MORE APPROPRIATE TO THE QUALIFICATIONS OF THE CANDIDATE.

### INSTRUCTIONS TO THE PROPOSER

Before initiating an application for Honors on behalf of your candidate, consider seriously the responsibility you are assuming. Read carefully the contents of the application form, giving special attention to the statement of policy and the general statement of the qualifications required for the Honor requested. Only if you are convinced that the work and achievements of the candidate constitute a contribution to photography and qualify him for the Honor, should you proceed. To propose a candidate under any other circumstances is to do him a disservice. But your responsibility does not end here. You must present the facts in a clear and precise manner. Do not use flowery language nor resort to exaggeration, both of which lead to the suspicion of insincerity. First complete accurately the statement of the candidate's record. Then prepare your general statement in the form of a brief summary, stressing the phases of his work which, in your opinion, qualify him for the Honor. Try to give the Honors Committee a clear picture of the candidate's qualifications in the space provided. Attached material should not be necessary and is not generally circulated to the members of the Honors Committee, except in the case of applications for the Honorary Fellowship. Omit such evidence as prints, reprints of articles, scrap books, clippings, etc., unless they are requested. It is also your duty to secure two endorsers who are members of PSA in good standing and who have a personal knowledge of the work and achievements of the candidate. Explain to them that they will be required to make an independent statement on a form which they will receive from PSA Headquarters, and make sure that they are willing to do so. Follow up the endorsers to make certain that they return their confidential statements to PSA Headquarters promptly upon receipt of the forms. Applications not supported by completed and signed Endorsers' statements will not be considered.

### Directory Data

The 1953 Directory will contain the full Constitution and By-Laws of the PSA. It will also have the full list of members who hold honors, charter members and charter clubs, an alphabetical listing of all members and a geographical cross-index. The Directory also contains a full organization roster with all Committees, Division and Section personnel listed. Watch for it in March.



Peaceful Night

# Camera Clubs

why join them?

By W. K. Pendrey

*Photos by the author*



Mourning Dance

You are on the outside looking in, so to speak. You are sitting in the back row, nervously awaiting your first meeting of the camera club you have finally screwed up courage to attend. You may get the feeling that you do not belong and you may wonder why you came. Sit still. That feeling will pass.

It is the "big" night of the month—black and white competition—with three groups, beginner, advanced and salon. You watch the members getting into huddles and exchanging small talk. Then a hush falls as the president announces the judge for the evening and introduces you as a guest and possible future member. That red in your face isn't from the wind. You are blushing, but don't mind that.

The judge is a well known local photographer of whom you have heard, and whose work you have admired, although you do not yet know why his style appealed to you.

The entries of the beginners' group are placed on the wall and you inwardly chuckle at a couple of the prints you see there. You know darn well you can do better than that. "Shucks," you say to yourself, "I've thrown better prints than those away. Heck, this camera club competition is duck soup."

The judge gives all the prints a cursory glance, then goes back to give them a closer view. Brother, you've got lots to learn. He goes down the line, talking about subject matter, composition, leading lines, technique and various ways that this or that picture could have been improved.

Then comes the climax for the beginners' group—picking the winner. You've already picked the winners in one, two, three order, so his selection will only be a confirmation of your findings—or so you think. But what happens? His selection doesn't agree with your opinion at all. He selects some that you just can't see for love or money, until he begins to tell why he picked them.

Then the advanced workers' prints are placed on exhibit and your eyes open wider. Boy! There are some good pictures! Glad I'm not the judge I wouldn't know how to pick a winner from among those. They are all good. The judge picks the winners and your admiration for him goes up. He surely knows his business.

Then the salon prints are put up. Oh, brother, there are really some beautiful prints. How do they do it? You listen very carefully, so as not to miss a word. The judge makes his



Peaceful Marina

selections and you begin to feel sorry for the makers of those fine prints which the judge threw out for this reason or that. Suddenly the whispering that has been going on becomes louder and you know the competition is over. A speedy but interesting hour and a half has fled by.

The above reflections are perhaps not too far fetched for this hypothetical new member or visitor to his or her first competition night. The things he has seen and heard have launched him on what will be a wonderful series of experiences as his years in a camera club go along.

It has been the experience of the writer to join several clubs in different parts of the country, due to being transferred from time to time. To say that it has been a pleasure to belong to these different clubs would be an understatement. We can learn something about photography from everyone we come in contact with, if we are alert to learn and have a genuine interest in our hobby.

A great deal can be learned, for example, by listening to a group of beginners as they talk about your pictures, while you are in the background. They are less inhibited in expressing their likes and dislikes and they have fresh ideas.

From this mutual exchange of ideas at a camera club we pick up pointers that will benefit our own work. It is not, of course, possible to absorb all the ideas of our fellow workers, nor is that a good idea. No one in any field of creative endeavor has made a name for himself who copied the style of someone else. Many writers have tried to copy O. Henry, but there was only one O. Henry. A study of the work of the great photographers of yesterday may show a certain style or technique that was a key to their success. But do not copy; that would defeat what you are trying to do, which is to develop your own style and technique.

Know the rules of good pictures but do not hesitate to deviate from them when it suits your taste to do so. Someone in almost any club will give you a hand in solving your early problems of camera use, darkroom technique, composition and subject matter. But be careful, or you will be adopting his ideas completely. Guard against that.

Be original. Hogarth lines are as common in pictures as four leaf clovers. Of course your chances of success are somewhat reduced if you become known as a radical. There are some who have attained a certain amount of dubious fame by such methods, but they are few. However if the beginners in serious photography would have the courage of their well-planned convictions and make their pictures to suit themselves and not what they hear the judge is a sucker for, we would have a larger number of good photographers.

To make pictures solely to suit what you hear the judge likes, or to satisfy someone else's opinion, is defeating the purpose for which you joined the club and will not materially help you to become the photographer you had hoped to be.

Competition is one of the great reasons for joining a camera club. The progress of the world is perhaps, in the final analysis, based on this thing. Without competition our progress in any line would become stagnant and we would degenerate into a world of lazy morons. In a good camera club the highlight of the meetings is competition night. Few of us like to work but we all like paydays. The awarding of the winning ribbons, with the accompanying recognition of our efforts, is the payday for our hobby. We are all vain when it comes to this. We all want to be leaders and these ribbons and awards are the little stepping stones toward our goal. The greatest thrill to come to any shutterbug is to be awarded a first place cup or ribbon. Where else but in a camera club can you get so personal a satisfaction in the recognition of your efforts?

As we progress along our photographic path the competition becomes stiffer. We must work harder in making pictures, improving our darkroom technique, studying composition, reading the many good books on the various phases of photography. It is difficult to learn all we desire to know from camera clubs. We should supplement the knowledge obtained from lectures and demonstrations with reading. However we can get something from membership in a good camera club which no amount of reading will bring.

We can learn to make good pictures without joining a camera club but our progress will be slower and we will do more faltering along the line. A camera club repays all the time and effort that we put into it.



Deep Narcosis

# What's The Matter With New York?

A question, some answers, and statistics for proof

By Irv Lawres

In 1901 Lewis W. Hine, a native of Oskosh, Wisconsin, arrived in New York to teach at the Ethical Culture School. Two years later his principal suggested that he become the school photographer. The ultimate result was some of the most important pictures that America has produced.

In the decade following Hine's acquisition of his first primitive equipment, ten million immigrants landed in our shores. Hine, whom Elizabeth McCausland called the "Boswell of Ellis Island,"<sup>1</sup> went to the Gateway of America to photograph the new arrivals and, as Beaumont Newhall says, he followed them into the unsavory tenements which became their homes, penetrated the miserable sweatshops where they found work, and photographed their children playing among the ash cans.<sup>2</sup>

A sociologist by disposition and training, Hine is now recognized as one of our great pioneer documentary photographers. But his pictures are much more than mere records. Speaking of the 12,000 frightened foreigners who might arrive on a boom day, Miss McCausland writes,

"From this ferment, Hine extracted the essence of human personality. His women, old and young, draped in shawls, sitting patiently on hard wooden benches, his men with quaint hats and bicycle handlebar mustaches are the portrait of America forming itself through a century of ever greater immigration."

Look at his "Jewish and Slav Madonnas," the Slovak grandmother's face, heavily lined as in a fine etching, his family groups with packs on their backs, the penetrating black eyes of his "Orphan," his "Taking Home Work, East Side 1909."

These pictures not only have impact but also content: thought and emotion, the basic constituents of all the arts, literary and graphic. Hine's photographs are considered documentary in character but they seem also to meet high standards of pictorialism. If they were in the form of color slides our better judges would accept them for today's exhibitions and give them awards in competitions. If this be too strong a statement, then perhaps our present standards are too narrow, for surely Hine's moving photographs are as artistic as present day patterns, texture shots, and blown up mushrooms. Perhaps we should

say that Hine's pictures are *also* documentary but in 1923 Edward Weston wrote to John Wallace Gillies,<sup>3</sup> "Forgive me, Gillies, for playing with words, but really, is not just 'Photography' good or bad, significant without 'pictorial' or 'Artistic' tacked on?" Or documentary?

James Thrall Soby<sup>4</sup> has said that only those photographs which clearly and eloquently tell a story retain interest after a few weeks' time. The non-objective pictures, he continues, have one by one been taken from their frames and filed away.

Hine's pictures tell a story, a story of people who breathe, feel, laugh, and cry. Berenice Abbott has made the point that documentary photography may be considered a revolt against the coldness and emptiness of human content of some "straight" photographs.

"There is a saturation point, as far as attention is concerned, in viewing still lifes of rocks, trees, sand, ferns, and all other subjects so minutely and exquisitely rendered by f/64's needle sharpness. We live in a world of human beings. Through daguerrotypes, callotypes, tintypes, family albums, and all, photography has recognized this fact for a century. In news photography, lively and immediate application of the medium, the fact has never been forgotten. In 'art' photography (so-called, though there should be an injunction against the phrase) humanity has too often been left out of the picture. The drive now is to get human beings back where they belong on the middle of the stage."<sup>5</sup>

Hine photographed human beings. Not the photographer's wife sitting stiffly on the edge of a canyon or a pancaked model making like a senorita, but men and women who were not putting on an act and who are as interesting today as they were in 1905. Hine photographed the erection of the Empire State Building as it rose heavenward floor by floor and included some of those pictures with others of men running railroads, building planes, tires, and turbines, in a book entitled, "Men At Work."<sup>6</sup> By coincidence or otherwise, the Chicago Color Camera Club, which assigns subject matter to its members for its monthly competitions, in two previous years had projects entitled, "Men At Work." Possibly the CCCC agrees with Miss Abbott that

the current need is to get human beings back on the middle of the stage.

Chicago's competence in color slide photography is manifest in more ways than one. The apparently large number of Chicago slides accepted in International exhibitions prompted an analysis of PSA's "Who's Who In Color Slide Photography."<sup>7</sup> Tabulating exhibitors and acceptances, and checking suburban addresses on maps, showed that metropolitan Chicago had 79 exhibitors in the 1951-52 "Who's Who" and they had a total of 1130 acceptances. The figures for metropolitan New York were 85 and 1169. But New York is much larger than Chicago. Page 434 of the 1952 World Almanac gives the population figures for the two metropolitan areas. The figures were used to make a comparison on the basis of 100,000 of population. The result may be conducive to humility along the Hudson.

## COMPARISON PER 100,000 OF POPULATION

Metropolitan Area	Number of Exhibitors in 1951-52	"Who's Who In Color Slide Photography"	Total Number of Acceptances
New York	66.2		911
Chicago	144.1		2064

In proportion to population, Chicago's score is more than twice that of New York, both on the basis of number of exhibitors and on the basis of total number of acceptances. Evidently, in Chicago there are men at work—and women too.

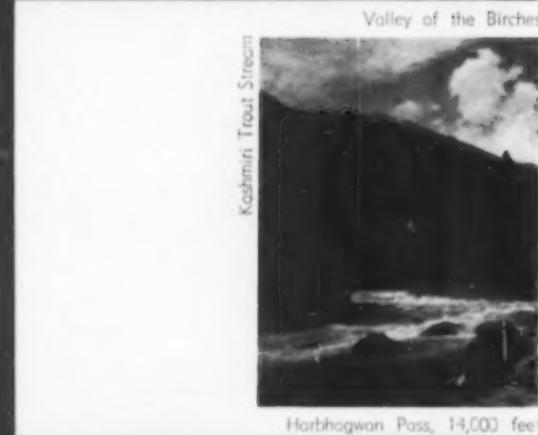
With our rich tradition, limitless facilities and opportunities, why should we in New York lag behind? Is it possible that we spend too much time in camera stores and too little in museums; put too much reliance on complicated accessories instead of studying the prints of workers like Lewis Hine who used magnesium flash powder, a camera with practically no adjustments, and plates which he said were "slow as molasses?" Perhaps we should take the hint as we drive along New York streets which here and there are barricaded with a familiar yellow sign, "Men At Work—Con Edison." More power to them!

When we started to read the manuscript of this article, we thought it was just another opinion, but the author has the figures that take it out of the opinion class. It is provocative, to say the least, and though seemingly aimed at the color worker, it fits every photographer of today. We hear complaints that clubs are facing a drop-off, that salons are decadent, that judges are crazy. Well, read this bit of tonic and let us know if you like the dose or not.—The Editor.

1. U.S. Camera #2 Jan.-Feb. 1939
2. The History of Photography from 1839 to the Present Day. The Museum of Modern Art, 1949, p. 172
3. Principles of Pictorial Photography. John Wallace Gillies. Falk, 1923, p. 28
4. U.S. Camera #12 Nov. 1940
5. Guide to Better Photography. N.Y. 1941, p. 161
6. Men At Work. Photographic Studies of Modern Men and Machines. Macmillan, 1932
7. PSA Journal, Sept. 1952



Valley of the Birches



Kashmiri Trout Stream



A Kashmir Village

## In the Mountains of

By P. N. Mehra, PSA, A.R.P.S.

Early last summer I was invited by a friend to accompany him on a climb of the Kolhoi Peak in Kashmir. I needed a holiday, but the very thrill of the climb and the unique opportunity of bagging photographs left no choice but to accept the invitation most thankfully.

At Pahlgam we made arrangements for transport and provisions, and hiked to the Harneg Lake which was to be our base camp. This was a trek of about 28 miles and lay through one of the prettiest valleys I had ever seen. Thousands of silver birch lined the valley. On the way we had to cross the Harbhagwan Pass (14,000 feet) and this provided a fine view of the liquid green lake of Harneg with the Zojila Hills in the background.

We waited a day for clear weather, needed for both mountain climbing and photography, and loaded with Swiss ropes, snow axes and other paraphenalia, including cameras, we started on our adventure.

After a hard struggle with rock and snow, late in the afternoon we reached a small island of loose rock in what was otherwise a huge field of snow. My friend pointed out the island as our camp for the night—a very uncomfortable night it was. Photographically speaking it was a most favorable spot. Pale late evening sun flooded the panoramas all around and a fine view of the Peak itself was ours, Kolhoi lifting its crest 17,900 feet into the sky. For once I realized why the Kashmiri called Kolhoi "Gashiberg", the Goddess of Light. How glorious it looked in the evening sun! We were at 16,000 feet, nearly half a mile below the crest. Breathing was difficult in the thin air, but photography was wonderful.

Next morning we set out on the formidable task of the final assault on the peak, to get there and back to base camp before it grew dark. We started at 4:30 A.M. and after negotiating some really dangerous crevasses by roping, and crossing a snow wall, we came to the last bit of rock climbing. To call it a climb is too mild, it was a clamber on all fours and full of danger as from the top chunks of rock were



The Convoy



Kolhoi Peak, 17,900 feet



The South Peak



Panorama from the Peak



# KASHMIR

*Photos by the Author*

being hurled down by the melting frost. The yawning crevasses did not look very inviting the times we looked down.

When we reached the top we felt more than repaid. The game was really worth the candle. A feeling of the conqueror crept on us. It was a fine sunny morning, thrilling as I took many pictures. My friend was busy bottling our names and burying them in the snow. We sat down for awhile, smoked a pipeful and with mixed emotions, left the spot we were never to return to.

It was miles back to the base and it was already nearly noon. By the time we returned we were exhausted, but elated. I had bagged more pictures in a single day than during the past whole year.

Mountaineering and photography go well together because of the identical weather conditions they require, and the photographs you bring back tell the story of adventure better than mere words and keep the thrill alive in your memory.

I find a miniature camera ideal for the purpose because, on the one hand, it is easy to carry (and under conditions where carrying oneself is a problem) and the large number of exposures per roll avoids the constant changing of the spools, not an easy job where the intense cold stiffens fingers.

On the mountains Super-XX film is hard to beat if for nothing else than its latitude where the lighting conditions vary so constantly. On the one hand, exposure must be cut down due to the altitude while on the other, the contrast between the near and distant objects becomes more pronounced. A complete set of filters is a necessity for deriving the desired effects. The U.V. filter is particularly good in cutting down the ever-present haze.

Of course, the prerequisite for such work is not only a taste for adventure and for facing the unknown, but a physique able to undergo all possible bodily discomforts. If you have that, good luck dear comrades. I assure you that you will achieve your dream of heaven on earth and come home with a bag full of fine photographs.



The Birds shoot not only birds but other animals as well, for here is an ant eater from their film "Jungle Wildlife" in British Guiana.

**I**MAGINE SQUATTING ON A SMALL RICKETY WOODEN PLATFORM built out on a lake in six feet of water for eight to ten hours a day for ten days in a continuous drizzle—just to photograph a bird. Well, that's exactly what a certain pair of Birds did not too long ago.

As a matter of fact, working under conditions such as this is more or less the rule rather than the exception for Dick and Ada Bird, who happen to be the subjects of this discussion.

As Dick Bird describes the above incident, he says, "It was a cold spring day in North Dakota. We had heard about the nuptial dance of the western grebes so we set up to film the antics of these birds. During the next ten days it rained continuously and heavy dark clouds hung low over the whole area. However, the grebes went about building their nests, courting, walking, dancing and the business of raising their families unperturbed by the weather. On the tenth day we hadn't exposed an inch of movie film. We finally gave up and drove the 200 miles back home to Regina."

They no sooner arrived home than they received a phone call that the weather had broken in North Dakota and the sun was shining. They packed up their gear again and immediately drove back the 200 miles and again set the camera up on the platform, and immediately it clouded up and again started to rain. In the next 72 hours it rained  $7\frac{1}{2}$  inches. The lake had now risen so that the platform was awash.

They stuck it out for six more days. On the sixth day the sun came out and they had the first real glimpse of Old Sol in three weeks.

They set up equipment and made a few "sighting" or test

And do they get around . . . here's a desert iguana from Arizona.



# BIRDS of a

By Harris B. Tuttle, F.P.S.A.

shots, just to get the "feel" of the situation; shots of the grebes dancing, etc. Well, the weather had broken now—and tomorrow they would really start "in earnest shooting these dancing dudes."

Dick continued. "The prospects for the next few days seemed bright. Now we would get our pictures. We drove back to the hotel in high spirits.

"During the night we were awakened by a thunderstorm but thought nothing of it since it had been a daily experience. The next morning with hopes high we made our way to the lake to reap the rewards of the many weary, frustrating days behind us.

"We arrived at the nesting site—there were no birds—no nests—nothing but our sagging wet platform standing as a grim reminder of the fruitless hours and days we had spent waiting for good weather conditions. There were hundreds of bobbing eggs awash—drifting on the muddy waters. The thunderstorm had kicked up waves that washed out the entire colony of nests. What a horrible break for the grebes—and what a terrible disappointment for another pair of Birds."

It was fortunate, indeed, that they had exposed a few sighting shots the day before; these were all they had now to show for their weeks of patient waiting.

Most of us who only take our cameras out in good weather and seldom wait more than 1/50 second for a subject to perform will have a difficult time trying to imagine what Dick and Ada Bird go through in order to get the wonderful motion pictures of birds and wildlife for which they are so well known.

It is obvious from the foregoing that bird cinematography is not easy and at its best requires a tremendous amount of patience. Dick and Ada have the necessary patience and other qualities to make their type of work successful.

Dick is quiet-spoken and reserved with a wry, quizzical expression. Ada complements Dick perfectly with her ready genial smile; she is outspoken and aggressive. One's first impression of them might be that Dick's the introvert and Ada the extrovert.

However, when they take the lecture platform—the personalities completely change. Quiet Dick now becomes the talker and Ada closes up like a clam as she takes on the job of running the projector.

It's difficult to believe that this is the same pair of Birds you sat next to at dinner when Dick was as mum as a Sphynx, answering your questions with contented grunts as he munches the fare of the day, and Ada kept up a rapid fire of chatter going in all directions.

Dick has a wonderful sense of humor and injects delectable bits of it throughout his lectures. On the lecture platform he cuts loose with a barrage of subtle humor that keeps one on his toes every minute. You dare not relax a moment for fear of missing a choice morsel.

# Feather

and Glenn E. Matthews, F.P.S.A.

Dick always projects originals as he is interested in top quality on the screen. Ada is charged with the responsibility of protecting the film during projection and what a beautiful projection job she does. When the Bird films are on the screen one has the feeling of being in a movie theatre viewing a professionally made and professionally projected picture or actually seeing nature itself. Well, let's face it—they are professionally made, for Dick Bird was for many years a professional motion picture cameraman.

Dick was born August 16, 1892 in Leamington Spa in Warwickshire near Stratford-on-Avon, England. After eating large quantities of Knox's Gelatin he seemed to develop a natural affinity for photographic film. He was greatly impressed by the first movie he ever saw. It was a faint, flickering, jiggly picture image on the screen depicting a dramatic story connected with the Boer War.

The scene showed brave British soldiers staggering about clutching their throats, waving their arms, mouths wide open, gasping for breath until each dramatically dropped dead in a heap beside a poisoned well.

This experience did something to Dick—he had a sudden and violent urge to be a movie cameraman and make movies. He felt sure that no matter how bad his results were, they couldn't possibly be as bad as what he had just seen.

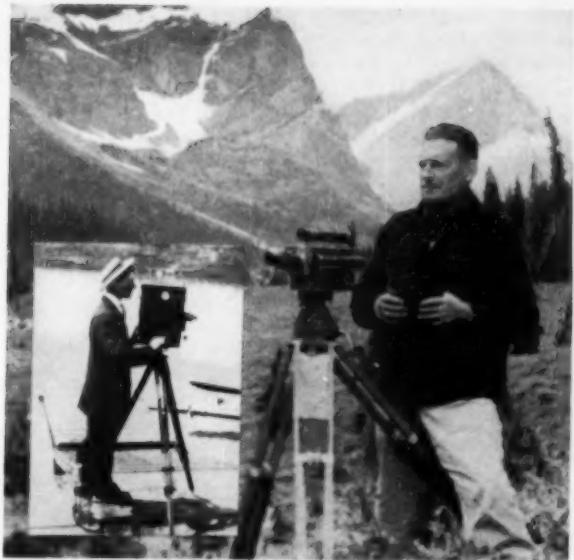
In his youth he worked as assistant cameraman, as cameraman and then as assistant director. He even worked in front of the camera when an extra was needed to be on the receiving end of a custard pie.

For a number of years he worked for American film producers,—Universal, Biograph, Mutual, Selig, Lubin, Thanhouser and Essanay. In Europe he worked with Gaumont and Pathé. For a while he was a newsreel cameraman with Hearst Tribune, Fox, Screen News, Pathé, and others.

According to Dick, these were the good old days when \$5,000 would make a feature picture,—the days of polished mahogany and brass-bound kinematograph cameras with noisy clicking mechanisms which made sweet music to the cameraman's ears. Those were the days when the cameraman wore his cap backwards as his mark of identification on the set.

Those were the days movie cameras were hand-cranked. Dick recalls an incident when he was shooting a close finish in a horserace. As the nags came tearing down the stretch nose to nose, Dick began cranking faster and faster and faster. The screen result was a gradually diminishing exposure with the horses moving more and more slowly as though they had become completely tired out as they neared the finish line.

Those were the days when camera names such as Ernemann, Urban, Williamson, Prestwich, Moy, Pathé, Gaumont, DeBrie and Willart were as popular as Eastman, Mitchell, Bell and Howell and others are today.



Dick Bird, F.P.S.A., ARPS, F.Z.S., as he is today, and as he was about 1912 in a zoot suit with a reef pleat and a Pittman camera. (Handsome devil, wasn't he?) Forty years a professional.

"Those were the days," Dick says, "when velvet pressure plates in the camera caused beautiful patterns of static on every frame of the picture. Many cameramen of that day tried preheating the camera before shooting to eliminate static." Dick recalls that Billy Bitzer used an alcohol lamp under the base of his camera while shooting. Dick says, "This no doubt helped in cooking up some good plots." He solved the static problem to some degree by using a brass ferrule or crank handle on the camera crank instead of a wooden one. This of course grounded the camera through his body. This may also account for his personal magnetism, at times he's really charged!

The introduction of X-back film (antihalation backing) caused consternation among cameramen who had always done their focusing on the film. Dick was the first to design and use a second lens and tube on his camera as a means of focusing.

He spent a lot of time shooting animated cartoon films, which were used chiefly for advertising.

As one who has grown up with the industry, he marvels at the changes that have taken place in the last fifty years, not only in materials and equipment but in the new techniques and in the hundreds of ways movies are used throughout the world today.

Dick shot and was shot at in making news pictures in Mexico of Pancho Villa, Carranza, Gonzales and Huerta when General Pershing's force invaded the country. He was bitten by a venomous snake in South America while filming for a German zoological expedition. The snake died!

He was knocked out by a glancing bullet while shooting a riot of steel workers and troops near Chicago. Hair has never grown on the bullet scar on his noggin.

Dick made the first news shots of the famous outlaw and bandit, Chang Tso Lin, when he was military dictator of North China in his Manchurian stronghold.

He filmed the horrors of a famine in China. He filmed the Japanese atrocities in Korea during the time Japan was given a mandate over Korea. He filmed the bombing of Madrid in the Spanish War of the Revolution and he was on the Royal Train to film the Prince of Wales on his first Canadian tour.

Dick became interested in filming nature subjects just

prior to World War II. A friend of his who was curator in the Provincial Museum in Regina, Canada, (Dick's home town) suggested that with all of his past experience he was ideally equipped to film nature subjects. Dick kept putting it off, thinking that nature photography was so easy—it was something he could do when he was an old man and retired from the strenuous work of globetrotting with a movie camera.

He had the mistaken belief that wildlife photography would be very easy and tame after what he had been doing all of his life. It did not require very much time for him to find out he was completely mistaken about what it takes to photograph the birds, insects and animals for they have given him a merry chase.

On his first trip out on the prairie, he spied a chestnut-colored Longspur carrying food to her young. He decided to make a story sequence on the behavior of the parents, the feeding of offspring, what they ate and how much. The Longspur led Dick around in circles for several hours without disclosing the location of her nest. He cussed himself for his incompetence in permitting another bird to baffle him. Later, quite by accident, he did locate the nest and spent the rest of the day trying to make shots of the offspring without success. He says that right then and there he lost his egotism and feeling of superiority as a human Bird over the other species of birds.

Dick, of course, takes a lot of kidding about his name and its relationship to bird photography. His usual nickname since he was a toddler was "Dickie Bird." When he lectures around the country, he gets a big kick out of the introduction he receives from the chairman. Each one feels he is making an original pun when he says "Dickie Bird." When people want to be awfully nice and formal they call him Richard, which he doesn't like at all, for his name is really Dick Bird.

During the depression he organized a club for school children called the "Camera Trailers." This was an outgrowth of Dick's radio program. Schools let the children out for an entire day to go on a field trip on the prairie and identify plants, trees and birds. Dick supervised these outings. The schools furnished trucks to transport the children to and from the starting point. Each took his own picnic lunch for the outing.

When they returned in the evening they all met in the Town Hall with the children's parents present and Dick showed movies and still pictures of bird life on the prairie. The organization was complete with member buttons and pledges.

Dick preached conservation at every opportunity to his charges, a topic he always emphasizes, even today. The project became so popular and so large that Dick had to disband the group. He was paying the overhead out of his own pocket and it left nothing to pay the rent.

His work was well appreciated, however, for the Minister of Natural Resources of the Province of Saskatchewan, Canada, had this to say in a Canadian newspaper: "No single individual in Canada has done more to further the cause of conservation of our natural resources in Canada and in the Province of Saskatchewan, and the city of Regina should be proud of Dick Bird."

It was during one of his appearances in the rural communities of Canada about forty miles from Regina that he was called on the phone and a very pleasant woman's voice at the other end asked if he would consider a visit to Avonlea, a town about 10 miles away, and deliver a talk to the C.G.I.T. members. This is a group of "Canadian Girls in Training," a church organization similar to the Girl Scouts of America. He was immediately intrigued by the voice in Avonlea and inquired her name. "Ada Bovee," was the musical reply.



Ada Bird supervises loading of launch for an upriver trip in British Guiana. Did we hear a remark about the weaker sex?

Dick was booked heavily for several personal appearances and ordinarily would have had to say no to the invitation. But not to this voice—he just had to see the sort of person who owned it. So he decided at once to visit Avonlea. From this trip sprung an acquaintance and friendship.

Ada was a nature teacher and an ornithologist in her own right. They immediately began working together and with her knowledge of birds and Dick's skill with the camera, they made an excellent team. It was not long before Ada Bovee became Mrs. Dick Bird of the firm of Bird and Bird, specialists in filming birds.

They spent their honeymoon in a jungle region of Mexico making pictures and enjoying the only kind of wildlife they knew. In 1951 they spent three months in British Guiana and in 1952, three months in Newfoundland.

They have indeed made a wonderful team, a team of friendship and companionship, working together on projects of mutual interest, in fields in which each is an expert and each can contribute a part that complements the other. Ada is also expert with the knitting needles. She has knitted hundreds of socks and sweaters, while Dick spins yarns about the early days of the movies. The happiness which they both enjoy through this association is rare in this troubled world today.

About a third of their time is spent in swamps, prairies and bush, at home and abroad, a third editing their films and planning their next project, and a third on the lecture platform. Here Dick is at his best. His long experience in motion picture photography, his experience in traveling all over the world, sets a background of authority. His keen wit injected into his lectures makes them a joy to hear. His extraordinarily fine movies of birds and wildlife plus the excellent help from Ada in directing the subjects all blend together like the chords from a great organ to produce their marvelous movie-lectures.

Dick and Ada are members of the Motion Picture Division and representatives for the Division in Canada. Dick is a Fellow and Cornerstone member of the P.S.A., an Associate of the Royal Photographic Society, a Fellow of the Zoological Society of London. He was the first Honorary Life Member of the Saskatchewan Natural History Society and a Life Member of the Saskatchewan Fish and Game League.

They are both fun-loving people who enjoy sharing with others their experiences in the field. All P.S.A. members as well as the thousands of other who have seen their films and heard Dick's lectures will attest that it is a joy and a pleasure to have the Birds share their experiences through their movies and lectures.

# Going To Mexico?

## Don't Waste Film! Use This Advice And Get Good Photos While Here.

By Lorenzo de Aber

John Doe is a rich man. At least he is rich enough to come to Mexico on a vacation which will probably cost him nearly a thousand dollars. He certainly is rich enough to own a fine modern camera with all filters with which he hoped to bring back home some exceedingly fine photos. He fails!

I am not rich. Far from it! I am just an old archaeologist who happens to live in Mexico. I have used a camera in my work and I do not own a modern camera. Could not afford one! In spite of this I have managed to earn considerable money with photography and now in my old age I am adding to my income by being a guide to photographic tourists who come to Mexico to waste their money on an enjoyable vacation. You will notice that I said 'waste their money'. I said "waste" for that is exactly what a large number do down here. They waste their money because they do not take into consideration that Mexico is not the United States.

Ninety percent of Mexico is more than five thousand feet above sea level. Ninety percent of Mexico is dry desert country which is far different from the usual home localities of these visiting tourists. Five thousand feet up in clear air is bad enough but when we add to this the fact that desert air is without much moisture we have a combination which causes most of the regular rules of photography to become anything except regular. New rules must be learned and old rules must be discarded. Mexico is different and the quicker American tourists who are photographers learn this the quicker they will stop wasting money and films.

Most of you who come here find that you have to wear dark sun glasses because of this brilliant light. Might be a good idea to put sun glasses also on your camera but so far I find that this is an impossibility. Without sun glasses on your eyes you resort to squinting to lessen the glare. And there is your only solution as far as that camera is concerned. It must squint! That means you allow less light to enter. Naturally you know how to do this if you have had a camera ten days. Now let us go on from there.

Let us go out and take a few photos

and see what happens. Naturally we take our camera and our light meter. This town is Cuautla, State of Morelos and it is approximately a normal town in Mexico. Elevation five thousand forty three feet. My light meter shows a high light index as early as six thirty in the morning. It lies! If I were to follow that meter at six thirty I would under-expose and I know this by long experience. At eleven that light meter shows an index which is the same as it was at six thirty. Again it lies. If I used that index I would badly over-expose. Fact is I could set that meter in some spot and it would stay the same all day without a change. The only time it is correct is about Nine A.M. and Three P.M. The rest of each day I must correct for that false light condition which is peculiar to these high-altitude dry climates. I add before Nine A.M. and after Three P.M. and I subtract during the middle of the day. I use that meter only to get a general idea of true conditions but I know that it lies and act accordingly. I am unable to explain this situation for I am an archaeologist and not a scientist who specialized in light. But I have experimented a little and here is what I have found.

I used a small room which I darkened completely. I then allowed a pin point of light to enter that room and with a prism I broke the rays of that light. I noticed that before nine and after three the center of the spectrum is very dim but I notice that during the middle of the day the exact opposite is true. The same experiment taken at sea level reversed the findings. The only solution to this light condition is to be found in the lack of particles at high altitudes which stops atmospheric reflections. At sea level there are such particles and we here in the tropics revert to a condition which is found in the states. This is why your photos taken along this tropical coast are usually excellent but those taken at high altitudes are not.

My advice to all who come here is as follows: Along the coast follow the same rules you use in the states but at elevations above a thousand feet do this:

From 8 A.M. to 10 A.M. and from 3 P.M. to 5 P.M. trust your light meters.

If you are going to the high country of Mexico for a winter or spring vacation, Mr. de Aber can give you some worthwhile advice. Part of it is in this article, part you can get in person if you visit his section of Mexico. In addition to being an archaeologist and writer, he is a missionary and a guide for those who want to photograph the face of Mexico. If you write, enclose a return envelope and cash to cover return postage. His address is:

Lorenzo de Aber  
Apartado Postal #33  
Cuautla, Morelos,  
Republica de Mexico

During the middle of the day or from 10 A.M. to 3 P.M. know that it lies. If your readings tell you to use 1/100th second at f:16, use 1/75th at f:16, or you will over expose. The whole situation was so complicated to me that I for years used a yellow filter between 10 A.M. and 3 P.M. and then find my readings are correct without any change. If you wish to be on safe side take two exposures. One with K2 filter and one without. You will find that the one without is over-exposed but you will find the one with filter is an excellent picture. Remember that your exposure meter is not at fault. It was made for people who live in normal climates. The climate and the light values in Mexico, being at high altitudes, is abnormal. Act accordingly!

I wish to give some further advice about Mexico as far as photography is concerned.

Don't buy bargain films in the States and bring such here. Buy only films which are tropical packed. Without such packing they will dry out and stick at high altitudes or become humid and mold at low altitudes. Have your exposures developed as quickly as is possible and if development is not possible quickly pack all exposed films in cellophane to keep properly. If possible bring with you a container which is air tight for use in storing exposed films but if you use such for exposed films be certain to use in it some absorbing material (silica gel, dry ice, etc.) or your films will mold. Develop all films as soon as is possible.

You in the States are used to Kodak films. When in Mexico buy the film you are used to using. You will find many foreign films down here. If you use them remember that they are rated ASA and not Weston or General Electric. We down here know how to use these films. You probably do not. I therefore advise that you do not buy any film but the kind you know best. ASA, Scheiner and Din will only confuse you and cause you to spoil films.



*Claustrophobia*

Charles B. Baker

*from the 1952 Pittsburgh Salon*

PSA JOURNAL

# How to select an enlarger

Your enlarger is the heart of your darkroom, an investment for years of use. Choose it with extreme care. If you're using an old, out-dated enlarger, now's the time to make a change.

A good enlarger for the amateur photographer must be solidly built, easy to manipulate, and safe for negatives. It should have the best available illumination system, for good printing speed, good printing contrast, good visual

**Check the illumination.** An "integrating sphere" lamp house with fluorescent "cold" light is the modern source. This is the illuminating system on both the Flurolite and low-cost Kodak Hobbyist Enlarger (below). Inside of lamp house should be brilliant pure white for top efficiency. Ordinary "off-white" paint does not compare with the special intense white used in the Kodak lamp houses.



**Check the controls.** Tilting head and rotating negative carriers allow perspective control in all planes! Swinging head and rotating carrier permit you to center any part of the image squarely on the easel.

**Check the scope.** Flurolite's long bellows allows wide range of enlargement. Lenses interchange—you choose the focal length that's right for the negative.



**Check the materials.** Flurolite uses the right material for each part. Long-lasting neoprene for the bellows. Rigid steel for the column and bar-frame bracket. Big, comfortable, easy-to-grasp plastic knobs. Heavy-gauge sheet steel for the base. Special ultra-white paint in the lamp house. Heavy-duty underwriters-approved wiring. This enlarger is built for long, faithful service.

**Check the rigidity.** Flurolite column is deep-anchored—extends all the way to the bottom of the all-metal paper-cabinet base. Better than just screwing a column to an ordinary baseboard. Smooth steel tube gives maximum freedom from vibration without excess bulk.



**Check versatility.** Flurolite, with accessories, becomes a copying camera, movie titler, slide-making camera, photomicrographic camera, and a view camera (with rotating swing back) for either studio or outdoor use!

**Check convenience.** Light-light cabinet base holds paper—and test strips—right at hand.

contrast for focusing, and cool operation. For the serious worker, it should provide for lens interchange, perspective correction, and a range of negative sizes; and it should be adaptable to other uses, such as copying and slide making. And it should sell at a reasonable price.

For reference here, let's use the Kodak Flurolite Enlarger, since it embodies all these features. Once you've compared, this is most likely the enlarger you'll choose.

**Check the balance.** Flurolite's spring counterbalance assures easy raising and lowering of enlarger head.

**Check the coolness.** Circline fluorescent light is safer for negatives. Lamp house never becomes hot in these enlargers.

**Check the range.** Don't be limited by the height of the enlarger column. Flurolite head swings entirely around, for projecting big blowups all the way to the floor.

**Check the handling.** Flurolite's smooth vernier controls allow swift simultaneous two-hand manipulation. No irritating "stop-focus-reset" routine. No locking and unlocking of controls. The speed of auto-focusing, plus the precision of visual setting. This is modern design, and a joy to use.



**Check electrical safety.** Flurolite connections are safe and permanent—made at the factory. Heavy-duty cord from base to lamp house is self-ceiling—avoids kinking and fraying.

**Check value.** Weigh all the features against the price. Flurolite price, \$99.50 without lens... a "most-for-your-money" value. (Price subject to change without notice.)

The

**Kodak**  
BULLETIN

# How to select flash equipment

Flash equipment, whether you use it daily or infrequently, must be efficient, positive and dependable in action, uniform in illumination, easy to handle, and versatile enough to meet your needs. First-rate design, which assures these qualities, need cost no more than inferior design. It frequently costs less.

The flash equipment you select should depend upon the type of camera with which it is to be used, the amount of use you will give it, and whether or not you will want to use multiple extensions (which demand B-C, battery-condenser, power). Some equipment, such as the professional-level Kodak Ektalux equipment at right, is designed to cover every likely contingency. Other units, such as the Kodak Standard Flashholder below, are designed to cover the widest range of amateur needs at moderate cost.

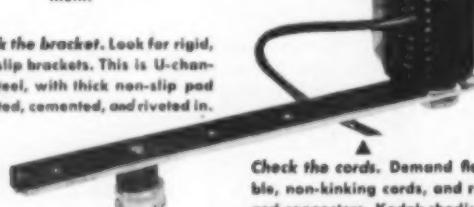
**Check the connections.** Open it up and compare. In Kodak equipment you will find extra-heavy battery contacts and connector strips; firmly soldered, properly insulated wiring ... all to keep electrical resistance low, to provide dependable fire power.

**Check the grip.** A shape that feels "right" in your hand is important ... it gives steadiness, helps eliminate picture-spoiling hand shake. You'll find your hand shapes naturally, comfortably, around Kodak equipment.

**Check the bracket.** Look for rigid, non-slip brackets. This is U-channel steel, with thick non-slip pad inserted, cemented, and riveted in.



**Check the alignment.** Matching serrations on Standard bracket and Flashholder keep flash perfectly aligned—allow you to angle it and lock it in place.



**Check the cords.** Demand flexible, non-kinking cords, and rugged connectors. Kodak rhodium-plated connector contacts won't corrode; they assure dependable performance.



**Check lamp acceptance.** Ektalux takes either midget or screw-base lamps; focuses midget lamps for normal beam, or wide flat spread for color.

**Check lamp-handling capacity.** Ektalux handles up to 3 lamps with one battery; up to 7 with two batteries. Standard, with B-C Flashpack (at left), handles up to 3. Either unit can be used on camera or off, on 15-inch, 3-foot, or 20-foot cord.

**Check the price.** Weigh it against features and quality. Kodak Ektalux Flashholder, \$29.75 to \$33.85, depending on bracket. Extension units, \$12.40. Numerous accessories available. Kodak Standard Flashholder, \$8.25. B-C Flashpack, \$2.95.

## CHECK

- ✓ 1. Reflectors
- ✓ 2. Grip
- ✓ 3. Alignment
- ✓ 4. Power
- ✓ 5. Versatility
- ✓ 6. Fittings
- ✓ 7. Connectors
- ✓ 8. Price

**Check the reflectors.** Shape, depth, and surface are all important. Too deep a bowl leads to "hot spots"; too shallow a bowl spills and wastes light. Kodak reflectors have the correct shape and surface to distribute the maximum of light uniformly over the picture area.



**Check the power.** Standard photoflash battery power will meet your needs if batteries are fresh and you use only one lamp. For greater dependability, with one lamp or several, choose B-C (battery-condenser) power. It's built into the Ektalux Flashholder (above); can be added to the Standard by inserting a Kodak B-C Flashpack.

**Check the convenience.** The right exposure is just as important in flash photography as in outdoor work. All Kodak flash equipment carries the flash exposure data you need on the back of the reflector.

**Check the versatility.** Professional-level Ektalux provides for one lamp or many; elaborate light set-ups at need; cameras with or without internal sync; remote camera operation.



**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

Prices include Federal Tax and are subject to change without notice.

# How to pick slide-viewing equipment

Slide-viewing equipment covers an enormous range—in type and quality. The unit that's best in a theater is not necessarily best for a small living room. And exterior design is not a good index of mechanical and optical quality—sharpness, screen brilliance, uniform illumination, image warmth, proper cooling, quietness, easy operation. In any wise choice, these are the three basic questions you want answered:

## For home showings and average groups

For high screen brilliance, crisp image quality, easy use, long service, and moderate cost, you'll want to check the qualities of the new 300-watt Kodaslide Highlux III Projector. Its quiet, powerful blower base, with double-channel ventilation for both lamp and slides, assures safe, low operating temperature. Its Lumenized optical system, with aluminized glass reflector, Lumenized double condensers, and the highest-quality heat-absorbing glass obtainable, puts 50 percent more light on the screen than a non-Lumenized 300-watt system. The price, \$56.50. Kodak Highlux II, 200-watt, \$36.50, has same optical system; can be converted to Highlux III by adding 300-watt lamp and blower base. For greatest thrift, good quality, and adequate illumination for moderate-size home shows, check the 150-watt Kodaslide Merit Projector, \$26.10. All three units have the unique top-slot slide feed which eliminates side-to-side jarring and unintentional repeating.



Table  
Viewer 4X

## For big audiences, professional showings

The Kodaslide Projector, Master Model, is a top-quality, professional-type unit. Heavy all-metal construction; quiet, heavy-duty blower for top-efficiency cooling; accepts lamps 1000-watt to 300-watt. Choice of Kodak Projection Ektar Lenses,  $f/2.3$ , and Kodak Projection Ektanon Lenses,  $f/3.5$ —5-inch or  $7\frac{1}{2}$ . Price, \$169 up, depending on lens.

1. Where will I use it?
2. How large is the audience?
3. How can I get the most quality on the screen—at least cost?

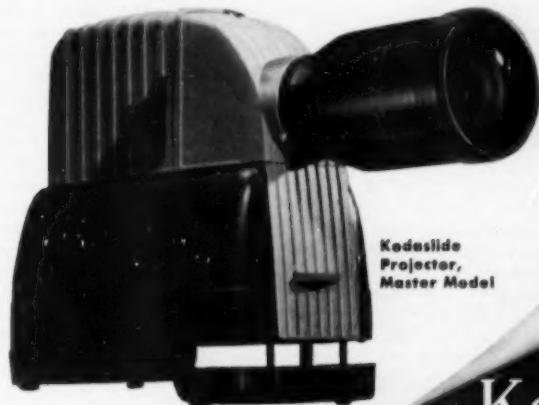


Kodaslide  
Highlux III  
Projector

(price includes case)

## For intimate showings, utmost convenience

For yourself, for viewing your slides whenever you want to without disturbing the rest of the family, or for intimate group showings, the Kodaslide Table Viewer 4X or Model A will be desirable. These combine projector and screen in one compact, attractive unit, always ready for use at the touch of a switch, day or night, even in a fully lighted room. Slides are enlarged on the black Kodak Dayview Screen, which retains full contrasts . . . sparkling, brilliant highlights, deep, rich shadows. Illumination is uniform, and image is not washed out by daylight or room lights. Precision optical systems, easy feeding of slides, focusing controls to compensate for different types of slide mountings. Price: 4X, \$49.50; Model A, \$97.50.



Kodaslide  
Projector,  
Master Model

Kodak



# Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



After the opening ceremony of the First Associated Indian International Exhibition of Photographic Art 1952 on September 28 at Ahmedabad, Shree. Chinubhai Chimanbhai, Mayor of Ahmedabad (Guest of Honour) is seen looking at exhibits with officers and members of the Camera Pictorialists of Ahmedabad. (R to L) Shree. D. C. Engineer, ARPS, APSA, Hon. Secretary; Shree. Surendrabhai Mangaldas Parekh, President (in white suit), Shree. Chinubhai Chimanbhai; Shree. Chandulal J. Shah, FRPS, Vice-Pres., and Shree. K. B. Khopkar, ARPS (bare-headed).



MISS EVELYN ROBBINS, Associate Editor

### Chirps from the Robbins

This month I want to repeat some old things that have been said many, many times before, but I hope you'll read them and heed them. Don't condemn old things just because they are old—read them with an open mind, and give them your best concentrated effort. Think them over seriously.

### Print of the Month

Have you sent in prints to John Hogan's Print of the Month Competition yet? Remember that each time you enter a print the portfolios of which you are a member will receive credit—the higher the rating in the contest, the more points.

Your Portfolio may not be in the top spot, but at least get some points piled up in your favor. It will show your appreciation of your Commentator's tremendous efforts in your behalf just to see his Portfolio mounting up points. He will quite naturally, and with good reason, feel badly if his Portfolio is not even represented in the competition.

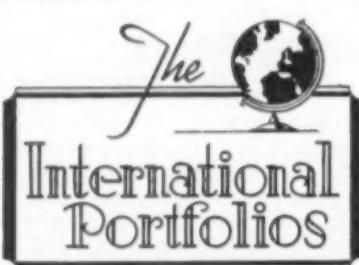
There is so little we can do to show our appreciation, but this is one small thing that is possible. It takes a little effort on your part—but have you stopped to consider the hours and hours that he spends to help you?.....Now that you've thought it over, how does your small effort compare with his? Don't you think we owe him something? Believe me, we do!

If you agree to this small token of appreciation to our Portfolio Commentators, just look in this very same JOURNAL and you will find the activity described in full—as well as the standing of your Portfolio to date. Will your Commentator see YOUR name there next month? I sincerely hope so!

### Get New Members for PSA and PD

Do you realize that each time you receive your Portfolio you have in your hands the very best way to sell PSA Memberships that is available?

Show your Portfolio to your friends, and tell them that the Portfolio is an activity of PSA Pictorial Division and they, too, can enjoy the wonderful advantages derived from a Portfolio only through PSA Membership and membership in the Pictorial Division. Explain to them how the



STANLEY D. SOHL, Associate Editor

We received an interesting item from Burton D. Holley APSA, concerning the great Indian Salon announced in the June 1952 issue of the Digest.

This quote is from D. C. Engineer ARPS, APSA, Hon. Secretary of the India-American Portfolios; "I was all the while keeping busy with our First Associated Indian International Exhibition of Photographic Art. This is the first time in the history of India that three leading photographic societies are sponsoring an international exhibition jointly. We received more than 1000 pictures in total in monochrome as well as colour print section, out of which 201 pictures by 105 entrants in monochrome were accepted while 22 pictures by 9 entrants in colour section were accepted. The show is of a very high standard and it attracts thousands of people daily. The show will

later be exhibited at Jehangir Art Gallery, Bombay, from October 16th to 26th. A beautiful brochure has been published with 16 reproductions. At the opening of the exhibition in the Sheth Mangaldas Memorial Town Hall in Ahmedabad we received numerous messages for success including messages from Shree. Sarva Palli Radhakrishna, the Vice-President of the Republic of India; Shree. Girja Shanker Bajpai, Governor of Bombay State; Shree. K. M. Munshi, Governor of Uttar Pradesh; and Shree. M. C. Shah, Deputy Finance Minister of the Republic of India. The exhibition was opened by Shree. Chinubhai Chimanbhai the Mayor of Ahmedabad, a keen admirer of aestheticism in general and photography in particular."

The photograph shows the Mayor of Ahmedabad and officers of the exhibition looking at the photographs during the opening of the exhibition in the Sheth Mangaldas Memorial Town Hall in Ahmedabad.

It was a great show with 37 countries represented, and 45 people entered 176 prints from the United States.

The good will of the whole world, toward each other, is one of the aims of the United Nations. Of course, this is a big job, but the good will that is created by the International Portfolios and the International Salons is a good step forward. All these little things put together will, in time, add up to a great total someday. Why not you too?—join a portfolio!

Portfolio activity operates, how much knowledge and help you have received (and I'm sure you have!) and about the wonderful friendships that grow out of your association with your fellow Portfolioists.

Perhaps this might even have a selfish motive, too. Isn't it true that the more Portfolios that are received in your immediate area, the more Portfolios you will have an opportunity to observe and follow? Each one will give you a different slant on things, each one will give you a bit of knowledge that perhaps hasn't turned up in the ones of which you are a member.

You've no doubt been reading about "Mr. PSA of 1953" in the JOURNAL. Wouldn't this be an easy way to sell new members on PSA and speed you on your way to being "Mr., Mrs. or Miss PSA of 1953"? That title is an honor not to be taken lightly. Remember what goes with it? A free trip to the 1953 Convention in Los Angeles and a room in the convention hotel for the entire convention! Suppose you can't quite make the title "Mr. PSA 1953," you can at least be among the "top ten" and will be so honored at the Honors Banquet.

Isn't that worth working for? And the best part of it is that you have your best selling point right at your fingertips!

#### Comments by a Commentator

This Commentator asks the privilege of anonymity for reasons which may become apparent as he proceeds with the discussion. I will let him take over now:

This business of being a Commentator is no bed of roses. You open up the Portfolio when it comes to you, and you find in it ten or twelve lousy prints, two or three pretty darn good prints, and one or two excellent prints. The question then arises: What will you say to the makers of the lousy prints.

My wife, who is a kindly soul, says that I should be gentle and point out whatever is good in the prints, if anything, and just delicately hint about the facts of life.

I may be wrong, but I can't see that this procedure is likely to be helpful. The makers of these lousy prints have equipment as good as mine—several of them have much better equipment. Practically all of them have been interested in photography for several years, several of them have been in my portfolio for several years.

I have told them repeatedly that a hand held shot almost invariably will make a fuzzy print when enlarged ten or fifteen or twenty diameters. I have told them that they will have to use and understand the depth of field scale before they can learn how to focus. I have told them that the manufacturers' recommendation in the matter of development will not prove satisfactory if they are using a condenser enlarger unless they want to use Number 1 instead of Number 2 paper.

I have pointed out that film and paper cannot properly record a scene with a brightness range of one to three hundred without some cooperation in the darkroom. I have told them how to make a negative and select the paper to print it on that will avoid muddy prints—unless they have an unsafe safelight, which I think many of

them have. It takes about five minutes to test a safelight, yet despite my ranting and raving I will bet you dollars to doughnuts that not one of them has ever tested his safelight.

There are a few other things that I have told these lads and lasses repeatedly over the years, with a result that they blithely disregard all these things, and continue to send through utterly impossible prints.

I have now reached a point where my kid gloves are in the discard, and I call a spade a spade. If a print is muddy, I simply tell the maker briefly that his print is muddy, I do my best to tell him why it is muddy and that is all I tell him. If a print is fuzzy I tell the maker it is fuzzy and I tell him why I think it is fuzzy, and that is all I tell him.

I can forgive anyone a lack of ability to see artistic material, and to present it artistically. Now these are things which, to most people, come only from long training, but I can't forgive an intelligent photographer, with good equipment, that kind and degree of carelessness which produces, over and over again, technically bad prints.

So far, I have been talking only about the unlucky people in the portfolio in which I am Commentator. To make this letter suitable for your use, Ev, and perhaps of some little value to those who read it in your column, let me give these gripes some general application.

I think that every member of a Portfolio owes it to his Commentator to turn in good prints. The subject material may be far from pictorial, the cropping may be bad, the scene may be cluttered up, there may be no center of interest; pictorially the print may be a complete washout, but, doggone it, it can be and it should be a technically good photograph.

We Commentators, probably without exception, feel that we owe a great deal to the people who submit their work to us. I know at least fifteen or twenty men and women who serve as Commentators, and I honestly believe that every one of them takes his job seriously.

Personally, it takes me from ten to fifteen hours to study a batch of prints, make up my mind as to what I want to say about them, and write out my evaluations and suggestions. That kind of conscientious effort I feel I owe to the people in my Portfolios—but I also think that they owe it to me to send me the very best work of which they are capable, and not some old print, or some hastily-made print, tossed in at the last moment.

Some of you, I know, may feel that your Commentator is too harsh. Some of you who feel this way undoubtedly belong to my Portfolio. If you do feel this way about your Commentator, whether he happens to be me or any one of a dozen or score of other Commentators, before you condemn your Commentator, ask yourself honestly whether you have been giving him the best work of which you are capable, and whether you believe the other members of your Portfolio have been giving him the best work of which they are capable.

A Portfolio is a cooperative enterprise, and I will bet my new Leica to a Number 2 Brownie that if you will give your Com-

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6213 Woodlawn Ave., Chicago 37, Illinois

**ORGANIZATION**  
**John R. Hogan, Hon. PSA, FPPSA, Director**  
1528 Walnut Street, Philadelphia 2, Penna.

mentator your best, and the others in your Portfolio will do likewise, your Commentator will give you his best—and if he is worth his salt, that should be pretty good!

There you have it, Ev, and now you will understand why I insisted that I remain anonymous.

#### A New Idea

A great many PSA'ers have either a tape recorder (3 1/2 speed) of their own or have access to one. How about starting a tape in your Portfolio?

Just imagine being able to hear the voice of your fellow portfolio member and for him to hear yours! If you've never received a "tape letter" then you've certainly missed something that is quite a thrill. It is just like receiving a visit from the person who sent it—just shut your eyes for a minute and lo! they are right there in the room with you! The only difference between the tapes and a visit you can't ask them questions or gripe until you send it back (sometimes a "cooling off period" has its advantages!).

Start out by putting in a little 3" tape. Say "hello" and talk for a little while, explaining to them what you are doing. The next step would be that whoever in your Portfolio happened to have a tape recorder or had access to one would play it back and add his message. It might be wise, of course, to put in a note explaining your idea so that everyone would understand why the tape is in there; and was put there for them to use.

If the idea clicks, the next round you could put in a 5" tape and really have a visit—for a whole hour!

They are fun, as you will soon discover if you try out the idea!

Now, don't misunderstand! This doesn't excuse you from writing in the notebook—not for a minute—that isn't intended at all. You will still have to write in the notebook, particularly for those who don't have the use of a tape recorder.

I'm going to try it. How about you? I'm betting that it will be great fun!

#### HIGHLIGHTS FROM THE PORTRAIT PORTFOLIOS

FREDERIC CALVERT, Associate Editor

More and more folks are joining Portrait Portfolios and why not? Sooner or later we all want a good picture of our loved ones. Portraiture has no limitations, we can always set up lights any time in the living room and catch the true personality of our sitter. If the family is tired of posing, you can always call in a neighbor who will be flattered and glad to pose and have some fun.

Just because the Folios have been going along for years is no reason why folks should be afraid to join. We are making up a new folio just for beginners. Just write me at 28 E. 4th St., Chester, Pa. for an enrollment blank and let's get started. You will learn a lot about making good portraits and meet many new friends from all over the Country who are interested in the same hobby.

Some little time ago I suggested to the members that they include the negative with a lighting diagram inside of their folder. In that way we could see a good negative or help to correct a poor one. The suggestion is gaining favor more and more all the time. Now some of the members are even trying out some interesting negatives made by others. It is interesting to see the different results.

We must give credit where credit is due for the success of our folios through our Secretaries, who watch over them all the time, and to our Commentators, who are only the best! The Secretaries and Commentators are as follows:

Secretary	Commentator
# 1 Frederic Calvert	Allan Howarth
# 2 Arnold Wise	Fred Archer
# 3 Lyle Wilson	Lionel Heyman
# 4 Coleman Dixon	William A. Peak
# 5 Helen Albertson	Morris Germain
# 6 "Cy" Collins	Edgar L. Obama
# 7 Oliver Proctor	Ray Stoker
# 8 George Munz	C. V. Klentworth
# 9 Grant Reed	Charles H. Tipple
# 10 Ed. Dorsey	John O. Hay
# 11 William Turner	Carl Mansfield
# 12 Fernald Stickley	Maurice H. Louis
# 13 Alfred Weber	Bernard M. Acosta
# 14 Gene W. Rhamy	Gerta Petrich
# 15 Susan Sherman	Thomas Limborg
# 16 Catherine Whetson	

It looks like we are even going to get competition in the Folios, as yesterday I received a letter from Mr. Limborg and in part he said, "he was going to make #16 the best of ALL Folios". So don't wait any longer, join the fun and learn to make a good portrait better, or learn how to make good portraits if you are a beginner!



C. "JERRY" DERBES, Director

(Note new address in Directory, Page 33.)

Lev Lehr said: "Monkeys is the quazziest people". And I say, photographers are the nicest people. I rarely receive mail without someone having something nice to say about the Salon Workshop, one of the Masters or one of their group members. And just ask one of the great or near great photographers in PSA to give you some advice, furnish your club with a one-man-show or to give of their time and money (yep, it costs them money) by becoming one of the Masters of a Group in this activity and it is practically done before you know it.

The Salon Workshop was started in August, 1952, to teach the beginners and those who have not entered many salons

to make better prints. We furnish each group a negative of salon quality from which the Masters, those well known salon exhibitors who seem to hang prints with the greatest of ease, have made an exhibition print.

Each member is required to make an 11 x 14 (or smaller) print from this negative and then forward the negative box on to the next person in his group. He mails the unmounted print to the Director. At the conclusion of the first circuit all fifteen prints are sent to the Master, who will comment on each print and select the winner to whom we award an actual salon print.

The fifteen prints, plus one of like size made by the Master, will then begin a second circuit in which each member will have the opportunity to compare his print with that of the others and read the comments. He is to leave his print in the box for all to see. The print is put in a removal section on the second circuit of the print box.

Each of the winner's prints and the print made by the Master will then be mounted in a portfolio along with the winners of other groups and it will first make the rounds of all the winners in each group. Later, it will be used to furnish PSA affiliated camera clubs with an interesting program.

I would like to clear up a few points about this activity that have come up of late. First, the prints made by the group members and the Masters 11 x 14 print are not to be mounted. Some have come to me mounted and I have had to cut them off because they will not fit in the print box.

While I cannot insist that you protect your print in mailing it to me by using sufficient corrugated board of a larger size than your print, I must tell you that if you use only one and in most cases only two pieces of board and put it in an envelope it is almost sure to arrive bent in the middle or the corner dog-eared. For goodness sake please use at least four pieces of corrugated board, with corrugation going in opposite directions, and wrap it in heavy brown paper. The difference in using two or four pieces of corrugated board to mail your print is about six cents when mailing it by Fourth Class Parcel Post. Some members have mailed their prints by First Class Mail. This is a waste of postage and if they are not protected with enough board they are handled just as roughly as parcel post packages. I know, for I receive them so often.

When writing the Director about anything pertaining to your group please specify your group number. Otherwise I have to dig through several group file envelopes until I locate the group you are in to be able to answer your inquiry.

A lot of the members in each group seem to procrastinate in mailing their prints in to me. To a certain extent that is all right because I actually will not need the prints until the first circuit is completed, but if all of you were to wait until the first circuit is completed I would have a big job unpacking, sorting and placing them in their proper group. On the other hand, if a few are mailed and received each

## Behind The Scenes At Baltimore CC During Judging Of International Club Print Competition



BEFORE—Bud Wrightman unpacks print cases, R. V. George (seated) W. Harvey and W. Livingston number the prints. We count 66 cases! Some job.



BEFORE—Frank Southworth, Mrs. Southworth, Mrs. North and Ernest North record print numbers and prepare judges' scoring sheets.



AFTER—Bill Livingston, J. L. Phillips, R. V. George and Walter Harvey sort prints for return to clubs. This is never as much fun.

week, the handling can be done easily and it become a pleasure rather than a job to handle them. So be prompt in mailing your prints to me.

Anyone wanting to join a group in this fascinating activity may write the Director whose name and address is in the Masthead at the beginning of the Digest. I will gladly send you an application. New groups are being formed right along.

### INTERNATIONAL CLUB PRINT COMPETITION

DR. GRANT M. HAIST, Associate Editor

#### Handling a Judging

The handling of a Competition Judging involves the coordinated effort of a large number of workers. To give you a better idea of the proceedings, Robert V. George, Chairman of the Judging Committee, was asked to write down the details of the first judging.

Here's Bob's report, from the arrival to the dispatch of your club's prints:

"The following is an exact account of the proceedings involved in staging the October judging of the P S A International Club Print Competition handled by the Baltimore Camera Club.

"Entry forms and prints were sent by all competing clubs to a central mail address, which in the case of the October contest, was the home of the chairman of the Baltimore Committee. As the entry forms were received, each was given a number beginning with 1 and progressing in numerical order. The package or print case was checked as it arrived, and marked to correspond with the number of the entry form.

"All prints and entry forms were left to accumulate until the night prior to the judging, at which time they were taken to the club, the place of the judging. The entire committee went to work at this time, opening the cases of prints and numbering them. The prints were given the same number as the case and entry form, but were preceded by the latter "a" or "b" designating the class in which the club was competing. Following this letter and

number combination was the additional -1, -2, -3, -4, to conform with the order in which the prints were set forth on the entry form. The prints were stacked in four piles; all the 1's in one pile, all the 2's in another and so on. Before the print was actually placed on the pile, one of the committee read aloud the number and title and this was recorded on each of the three score sheets which the judges use the following night.

"While this was going on, labels and envelopes were addressed; the labels for returning the prints, and the envelopes for sending the judges' score sheets to the respective clubs. After a few final instructions by the committee chairman to clear up any details insuring smoothness of proceedings for the following night, everything was all set for the judging.

"The judges having been briefed as to the importance of the contest, and an explanation of the scoring system, the first print was placed in the light box by one of the print handlers. He read the number and title of the print. The judges checked them with their score sheet and evaluated the prints and marked down their score. Any comments or suggestions for improving the print were also noted by the judges in the space provided. These sheets were collected, one from each judge, by the announcer. He added up the score of each judge and publicly announced the total score of that print. It was then removed from the light box and the second print went up.

"The announcer handed the score sheets to the recorders who marked the entry forms and also made duplicate records on 3x5 file cards. This continued until all prints in No. 1 pile were seen and judged. At this point there was a short intermission and then the judging continued through the remaining piles with a short intermission between each.

"The prints that had been judged and removed from the light box were placed in piles according to the total score they received. In this way it was an easy task to find the top scoring prints, and in addition to 1st, 2nd and 3rd, it was also easy to pick out the top 10% as "Honorable Mentions".

"After the winning prints were identified

as to the maker and club, night letters (telegrams) were dispatched to the representatives of the clubs producing the winning prints and the clubs scoring the highest points in each class. This finally wound up activities that evening and most of the committee were happy to see it come to a close. There was a certain tenseness throughout the entire judging with no relief until all the winners were finally chosen and the final results obtained.

"During the entire judging, the reporter made notes on which to base a complete report of all activities. This report was immediately sent to the Director, Dr. Grant M. Haist, along with the original entry forms from each club. Also the "photographer" was busy making pictures during the judging, and finally making copies of the winning prints.

"The following night was the dirty work and a night on which it was difficult to get the committee back together. After all three nights in a row is not easy to take. But enough showed up and the score sheets were sorted and placed in their respective envelopes, stamped and sealed for mailing. Honorable mention stickers were placed in these envelopes. The prints were then sorted and placed in the proper cases and return labels attached. The rest was up to the Post Office Department after we made the necessary delivery."

From Bob's report it is evident that the October judging of the 336 prints involved a great deal of diligent effort on the part of each member of the Committee. The same Committee will handle the four judgments held at the Baltimore Camera Club. The hard-working members of this group serving your club are:

Robert V. George, Chairman; Vernon N. Kisling, ex officio President, Baltimore CC, Publicity; Mrs. Frank Southworth, Mrs. Ernest C. North, Recording Secretaries; C. P. Taylor, Point Score Computer and Announcer; Frank Southworth, Robert C. Newell, Bud Wrightman, Rex Gilmor, W. Livingston, Walter Harvey, Bill Gabler, Print Handlers; Gil Schepling, Photographer; Charles E. Emery, Reporter.

If your camera club has not yet entered the International Club Print Competition, there is still time to enter the remaining judgments. For further details write Grant M. Haist, Director of this P D Activity.



# Camera Club Activities

A. LYNN PASCHALL, Associate Editor

## Friendly Enemies

I once talked with a salesman whose territory was in a thinly-settled area of the far West. "I suppose you have practically no competition out there," I said. "Oh yes, I have competition, thank goodness!" he answered, "I wouldn't care to work in a district where there were no competitors. I'd have to do all the pioneer work myself, and there's no profit in that."

I had never thought of it before, but the salesman was obviously right, and I might add that every camera club needs a rival also. If there is another club within an hour's drive, make friends with it.

Perhaps you can arrange to have an exchange of programs some time. Next month say, have your president or print director collect twenty or thirty of your best prints and take them to a meeting of the friendly rivals. He can make an interesting program for them by merely showing the pictures and telling the story back of each. The following month, the other club may return the compliment in like manner.

Tell your representative that he may point out the virtues of your prints but must never, never call attention to a fault.

## Portfolian Clubs

Stan Anderson just about stole the show in the Camera Magazine for November, and he didn't have to say much about Portfolian Clubs either. His article: "Good Prints-Poor Lettering" is right to the point and naturally appeals to all of us old has-been draftsmen. We also noted the high-key picture by Vernon Pettet. This picture was in a traveling salon that visited many Portfolian Clubs during the past year.

And while you are referring back to the November issue of Camera, you may as well read about the Berkeley Portfolian Club that figures prominently on the first page of the Camera Club News Section.

The latest Portfolian Club is also in California and is called the "San Bernardino Valley Portfolian Club." It is affiliated with the Lens and Shutter Club of San Bernardino.

The officers are: Harold C. Massey, President, Minnie P. Shannon, Vice President, Luella Carolyn Bruhl, Secretary-Treasurer.

Credit for the organizational work goes to Luella Carolyn Bruhl, Pictorial Division Representative.

## Camera Club Print Circuits

George Munz says that the latest pamphlet of the Pictorial Division describes the PSA Camera Club Print Circuits as an exchange of camera club print sets, which isn't quite accurate and may be misleading.

The usual procedure is for a club to indicate its wish to participate in the activity, giving its schedule of meeting dates for the next six months, and the name and express address of the person to be responsible for receiving and shipping the circuit.

A circuit consists of eight camera clubs, each contributing three prints, thus making a total of twenty-four. The prints must be mounted on 16" x 20" cards in the usual exhibition style; slip-in mounts are not satisfactory.

There is a service charge of one dollar to cover handling costs, and each club pays the express charges to the next club.

Before a circuit is started out on the road, the Director sends it to a prominent pictorialist for comments. It then goes to each of the eight clubs in turn, usually reaching two clubs a month.

When the set reaches your club it will make an evening's entertainment. Have all the prints shown, including your own, and see that each member takes part in the discussion. The print director can then read the suggestions of the commentator and any others that are of interest. Have the comments of your members written down on the sheets that are furnished.

After the circuit has been completed, the prints will be returned in their original wrappings, along with the comments picked up in transit.

The latest set to get into circulation is No. 52-F. The commentator is Mr. John O. Hay of Cleveland, Ohio, and the following clubs make up the circuit.

Schenectady Photographic Society

Schenectady, N. Y.

Liberty Camera Club Liberty, N. Y.

Conneaut-Ashtabula Camera Club Conneaut, Ohio

Sioux Falls Camera Club Sioux Falls, S. D.

Merced Camera Club Merced, Calif.

North Iowa Camera Club Mason City, Iowa

Reading Camera Club Reading, Pa.

Teaneck Camera Club Teaneck, N. J.

For further information write George J. Munz, Director of this activity.

## Instruction Print Sets

This new activity is proving a wonderful help to new camera clubs that are trying to find out just what it takes to make a winner. The sets are made up of prints of the highest quality, and many have exhibition records. The comments that accompany the pictures have been written by top-notch pictorialists.

One of these sets would make a fine program for any camera club, big or little, new or old. As the prints are displayed, the members present should be asked to discuss their merits, and it would be interesting to take a vote to see which ones are the best-liked. The prints may then be run through again while the comments of the expert judges are read. If the experts do not agree with us, it's just too bad for them!

Dr. John Anderson, the former director of this activity has been called into the services, so when writing about Instruction Print Sets address the new Director:

Mr. Raymond S. Cannon  
908 East Rio Grande St.  
El Paso, Texas.

Col. Joe Perry says that Ray is just the man for this job, and the Colonel always knows what he is talking about.

## Judging Service

If you are planning a contest in the spring, to determine the Print of the Year, it is high time the preliminary arrangements were made. In many clubs this is the most important event of the year, and if it is a big thing in your club, the committee had better line up some out-of-town judges for the occasion. It's the only way to avoid jealousies and friction.

If you need help in finding qualified judges, write Fred Bauer, Jr. His address is 383 Monroe Ave., Memphis 3, Tenn.



V. E. SHIMANSKI, Associate Editor

When the International Exhibits activity was inaugurated, its purpose and aim was to provide outstanding print exhibits from foreign lands for camera clubs affiliated with the P. S. A. The majority of the clubs receiving these exhibits use them for a single evening's program, or hang them in the club rooms for the enjoyment of their members.

I have recently learned of another splendid way for a club to use these shows. Permit me to quote from a letter by Mr. George J. Munz, of the Bergen County Camera Clubs Association.

"I have just returned from taking down the South African Exhibit, and it sure went over big,—the librarian estimates that at least 6000 people viewed this exhibit.

"The town of Teaneck, New Jersey has a population of 30,000 and Bergen County has a population of 500,000. The Bergen Evening Record, a daily paper with a daily circulation of 75,000 carried the story of this exhibit to the public."

From the above it is obvious that the Bergen County Camera Clubs received some fine publicity and at the same time rendered their community a worthwhile service by making this photographic exhibit available to the public. And I also am quite certain that this public exhibit will be responsible for an increase of membership to the sponsoring clubs.

There are many fine foreign exhibits available to your club for such a public showing. The Hong Kong Show and the two one-man shows by Francis Wu have great public appeal. There are four excellent collections from Australia. Australian No. 3, entitled "Meet the Australians" is ideal for public showing. This collection depicts the industry, agriculture and peoples from this far away land, and has been in great demand by libraries and art museums.

Then there are the South African, the Mexican and Italian Shows, and the George

Hughes One-Man Show from Scotland. So if you would like to do your community a service that will be long remembered, write at once for one of the above exhibits. Tell us the exhibit you are interested in and advise the tentative date of showing.

## News of the Pictorial Division

GEORGE GREEN, Associate Editor

It's cold outside and I'm busily engaged in looking over a batch of prize-winning pictures. My pipe has gone cold and I've a warm feeling inside because I've just touched off the spark which will activate this column.

Have you ever asked yourself whether it takes a certain technique to win a photo contest? Is it something which requires a lucky break, secret formula, and a special camera?

After scanning this batch of prints I've come to the conclusion that there's nothing mystic or fatalistic in making a picture which will bring back its reward.

Most important of all—you've got to think. We've gone into this before so I'll stop right here. But the baseness of your thoughts should answer this question: "Is it unusual . . . is it different?"

If it isn't, then your chances of producing a print which will stop the judges cold in their tracks is practically nil. Today's competition is too keen to permit run-of-the-mill stuff to win a prize. You just can't go out and shoot a scene that has been reproduced more times than a cat has whiskers. You've just got to be an individualist—be yourself and not an imitator.

Just like money begets money, ideas bring results. Usually, when a person has an idea it is "chewed upon" from various angles until the correct one is chosen. Sometimes it becomes necessary to supplement the ideas with props to produce better results. You have to make more than one exposure and take it from more than one angle so that in the end you have a choice of prints. It's much easier to choose one good print from 4 prints than it is to have only one choice.

What makes a prize-winning print? Is it universal appeal? Does it tell a story? Does it tell it graphically or does it leave part to the imagination?

Whatever it takes to make a prize-winner you are the one to judge first. Afterwards let your friends see it and watch their reaction. If they're real friends they'll tell you whether it is good or indifferent.

But, just in case you're afraid to show your work to your friends, you are not without a means for predetermining whether it is suitable for competition. Because you

are a P.D. member you are given the privilege of submitting your print to our Print Analysis Service. Other than postage to J. Elwood Armstrong and return this service is free. All you have to do is to make an enlargement and a contact print; enter your name and address upon the back of each. Send it with a letter containing all pertinent information to the director of the service whose name is listed upon our P.D. masthead. Sure, it will take a little time upon your part and probably a little effort but where else can you receive such an analysis free? You took the time to make the exposure . . . now take the time to learn how you can improve your work.

## VIEWS AND REVIEWS

BY THE DIGEST EDITOR

### Photography Is Many Things

Photography is many things to many people.

To the proud parent, it gives a historical record of the expressions and habits of the children as the years pass.

To the news reporter, it offers the language to convey humor, pathos, horror, or tragedy in the daily happenings of the people who share this world.

To the physician and dentist, photography permits a record of the miracles which can be accomplished through their skill.

To the artist, photography offers a new tool to convey to the world his feelings, emotions, and appreciation of beauty.

One person can never say for another what photography should mean—for it is many things to many people.

The picture of a child, playing with his toys under his Christmas tree is as beautiful to his parents as the convolutions of a cancerous growth are to the specialist in this disease.

Who can say that the documentation of the sordidness and squalor in which so many people live is less to be desired than the sweep of grain-heavy wheat under a warm July sun.

Most of us who belong to the Pictorial Division are interested in using our photographic knowledge to convey beauty to the world. Most of us are concerned with the best possible way to share our feelings and emotions by using the photographic processes as a tool of creative expression.

There are many who feel that the current discussion of the relationship of photography and art is impractical. For those who do not want to create by means of photography, it is.

But for those who wish to use their camera as a creative tool—for those who create with light and silver emulsion—art and photography are indivisible. For the same basic rules apply since the result is expressed on a two-dimensional plane—it is only the tools of expression that are different.

Yes, photography is many things to many people. If you are completely satisfied with letting your photography mean something only to you—then you don't need the help

### Award of Merit Ratings

New Star Exhibitors and those who have been advanced in ratings since the last was published are as follows:

#### ★ New One Star Exhibitors

Francisco Sobrino, Mexico, D.F.  
Evelyn Letts, San Francisco, California  
Dr. K. L. Kothary, Palampur, India  
Howard R. Sailors, Bartlesville, Okla.  
Otto Litzel, New York, N. Y.  
Edward T. Deskiwicz, Philadelphia, Pa.

#### ★ ★ New Two Star Exhibitors

Ryno Sorner, Boras, Sweden  
Alfred C. Schwartz, Brooklyn, N. Y.

#### ★ ★ ★ Advanced from One to Two Star

Dennis A. Simonetti, Jersey City, N. J.  
Frank J. Boylan, New York, N. Y.  
E. Descamps, Roubaix, France

#### ★ ★ ★ Advanced from Two to Three Star

E. Throop Geer, M.D., Riverside, Conn.

that PSA gives to photographers who wish to widen the appeal of their pictures.

Photography is to you what you want it to be. It can be all things—a record, a language, a challenge, and a creative tool. Photography is all things to all people.

—STELLA JENKS, APSA

### Coming Salons Agreeing to Follow PSA Recommendations

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

**SINGAPORE (M,S)** Exhibited Feb. 7-15 in British Council Hall. Data: Singapore Art Society, Raffles Museum, Singapore 6, Straits Settlements.

**WILMINGTON (M,C,T)** Exhibited Feb. 1-23 at Fine Arts Art Center. Data: Edw. A. Heisler, Jr., P.O. Box 401, Wilmington, Del.

**MUNICH (M)** Exhibited Feb. 1-28. Data: Arbeitskreis Münchner Fotoamateure, Steinstr 17, München 8, Germany.

**MINNEAPOLIS (M,C)** Exhibited Feb. 5-22 at American Swedish Institute. Data: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

**CIRCLE OF CONFUSION (M,T)** Exhibited Feb. 8-22 at Whittier Art Gallery. Data: Arthur W. Maddox, 12020 Orange St., Norwalk, Calif.

### AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios  
PSA Portrait Portfolios  
PSA Miniature Portfolios  
PSA Control Process Portfolios  
PSA Star Exhibitor Portfolios  
(For PSA Award of Merit Winners)  
PSA Nature Portfolios  
PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christoff, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

**BIRMINGHAM (M.L.T.S.)** Exhibited Feb. 14-28 at Society of Arts. Data: Birmingham Photographic Society, York House, Great Charles St., Birmingham, England.

**BOURBON (M.T.)** M-Closes Jan. 31; T Feb. 15. Exhibited Mar. 14-29 at Galerie Dujardin. Data: Lucien Bouchart, 32 rue Philibert-Delorme, Roubaix, France.

**VALPARAISO (M.T.)** Exhibited Feb. 25 to Mar. 15. Data: Club Foto e Cine de Valparaiso, Casilla 1907, Valparaiso, Chile.

**WORCESTERSHIRE (M.C.T.)** Closes Feb. 11. Exhibited March 7-28 at Cite Art Gallery. Data: C. J. Morrell, 57 The Tything, Worcester, England.

**ROCHESTER (M.C.T.S.S.T.S.S.)** Closes Feb. 12. Exhibited March 6-29 at Art Gallery. Data: Lowell Miller, 99 Parkwood Road, Rochester 16, N. Y.

**PHILADELPHIA (M.T.)** Closed Feb. 14. Exhibited Mar. 7-29 at Free Library. Data: Miss Grace E. McBreer, 3814 Cedarhurst St., Philadelphia 43, Pa.

**NEW YORK (M.)** Closes Feb. 14. Entry fee \$2.00. Exhibited Mar. 8-22 at Museum of Natural History. Data: Karl F. Kunkel, 326 E. 60th St., New York 16, N. Y.

**IPSWICH (M.S.T.C.)** Closes Feb. 16. Exhibited in School of Art Mar. 15-26. Data: R. S. Turner, 27 Tuddenham Rd., Ipswich, England.

**TORONTO (M.)** Closes Feb. 21. Exhibited Mar. 17-28 at Simpson's Galleries. Data: R. A. Panter, Toronto Camera Club, 2 Gould St., Toronto 2, Ontario, Canada.

**PITTSBURGH (M.T.)** M-Closes Feb. 25; T Mar. 4. Exhibited Mar. 20 to Apr. 19 at Carnegie Institute Galleries. Data: Walter R. Kneeland, 3658 Perryville Ave., Pittsburgh 14, Pa.

**SOLIHULL (M.C.T.)** Closes Mar. 5. Exhibited April 11-18 at Malvern Hall. Data: C. D. Pain, 71 Peaks Hill Rd., Kings Norton, Birmingham 30, England.

**SEATTLE (M.)** Closes Mar. 9. Entry fee \$2.00. Exhibited at Art Museum Apr. 8 to May 3. Data: Arthur Henning, 4516 E. 60th St., Seattle 5, Wash.

**MARINE (M.T.)** Closes March 17. Entry fee \$1.00 plus return postage. Exhibited March 22 to April 17 at Mariners Museum (Newport News) and part of show during May at Smithsonian Institution (Washington, D. C.). Data: R. A. Myers, 1609 E. Warwick Rd., Warwick, Va.

**BOSTON (M.)** Closes Apr. 6. Exhibited May 3-10 at club. Data: Miss Lillian Donnelly, 15 Avalon Rd., Milton 87, Mass.

**MIDLAND (M.T.C.L.S.)** Closes Apr. 6. Exhibited July 4-25 at Museum and Art Gallery. Data: Geo. V. Billson, Gordon Cottage, Clive Rd., Bromsgrove, Worcestershire, England.

**CINCINNATI (M.T.)** Closes Apr. 18. \$1.00 fee plus return postage. Exhibited May 6-20 at Art Museum. Data: Ray Tiedinger, 3875 Kickup Ave., Cincinnati 13, Ohio.

**SYRACUSE (M.C.T.S.T.)** Closes Apr. 20. Fee \$1.00 and return postage. Data: Allen Ruch, 1421 Buttercup St., Syracuse 8, N. Y.

**ROCKFORD (M.)** Closes Apr. 23. Exhibited May 1-30. Data: Laurence M. Marsh, M.D., 1628 Harlem Blvd., Rockford, Ill.

**BERGEN COUNTY (M.T.)** Closes Apr. 25. Exhibited May 10-24 at Young Men's Hebrew Association. Data: Geo. J. Munz, 37 Homestead Pl., Bergenfield, N. J.

**MYSORE (M.S.)** Closes May 27. Exhibited July 4-19. Data: C. Varadhan, The Crags, Seshadripuram, Bangalore 3, India.

**BALTIMORE (M.)** Closes May 29. Entry fee \$2.00. Exhibited June 26 to Aug. 9 at Museum of Art. Data: Max G. Southworth, 4320 E. 32nd St., Baltimore 29, Maryland.

#### OTHER SALONS

**LUCKNOW (M.C.T.)** Exhibited Feb. & Mar. at Allahabad and New Delhi. Data: S. H. H. Razai, 63 Yashipur, Allahabad 3, India.

**BENGAL (M.)** Exhibited Feb. 15 to Mar. 1. Data: B. K. Mukerjee, 24B Hindustan Park, Calcutta 29, India.

**ILFORD (M.T.)** Exhibited Mar. 2-14. Data: J. B. Hood, 39 Beech Grove, Ilford, Essex, England.

**BUNCOMBE (M.L.T.S.)** Closes Feb. 14. Exhibited Apr. 8-11 at Technical Institute. Data: Alan A. Brierley, 14 Albany Terrace, Runcorn, Cheshire, England.

**CHARLEROI (M.)** Closes Feb. 16. Exhibited Mar. 28 to Apr. 12 at Salle de la Bourse. Data: R. Populaire, 18 Rue Desprez, Charleroi, Belgium.

**HANDWORTH (M.L.T.)** Closes Mar. 14. Return postage but no fee. Exhibited Apr. 23-May 2. Data: Jss. T. Parry, 9 Wretham Rd., Handworth, Birmingham 19, England.

**PORTO ALEGRE (M.)** Closes Mar. 15. Exhibited beginning May 1. Data: Associação Rio Grandense de Fotógrafos Profissionais, Rua Dr Flores 246, Porto Alegre, Rio Grande do Sul, Brazil.

**BIRKENHEAD (M.C.T.)** Closes Apr. 15. Exhibited May 4-9. Data: A. Humphreys, 4 Witherst Ave., Birkenhead, Cheshire, England.

**ANTWERP (M.)** Closes July 15. Data: J. Borenenbergen, 265 Dambroge St., Antwerp, Belgium.

**NOTE FOR SALON SECRETARIES:** Send all salon notices to R. L. Mahon, 266 Forest Avenue, Elmhurst, Illinois at earliest possible date. You need not wait for your printed forms; a letter will do.

# PSA COLOR DIVISION

MRS. BLANCHE KOLARIK, APSA  
P. O. Box 52, Apache Junction, Ariz.

#### Making Your Own Evaluations

A step in the direction which I think is the ONLY way to impartially evaluate a slide is to see it through your own eyes, not somebody else's; evaluate it in your own mind, not somebody else's; appraise it in your own words, not the words of the other guy. Too often the appraising is largely of a "me too" nature.

At an exhibition the judges know nothing about a slide except what they see before them on the screen. They know nothing of the title nor the maker's name nor the circumstances under which the shot was made.

The slide stands or falls solely by virtue of what can be seen. If we have to consult the data sheets to get straightened out on the thing, the slide is at fault. Once we know the title of a picture, it may have an entirely different meaning to us. Our interpretation of the scene may be pronouncedly influenced by knowledge of the title. This shouldn't be. Judges at the shows do not have the title to guide them in determining the merits of a slide. When we refer to the data sheets for the "dope" on the slide, again we are influenced. We know something about the slide which the slide itself didn't tell us.

Judges know nothing about a slide except what the slide itself tells them. When we know the maker's name, I don't say that we are, but we could be influenced by that fact in appraising the slide. Judges do not know the maker's name. When we read others' opinions about a slide before we have formulated and recorded our own, we can very easily be influenced by what others have said about the slide.

It's human to follow the path of least resistance. It's easier to agree with the other fellow, much easier to agree with a majority.

#### Coming Exhibitions

**WORCESTERSHIRE**, Mar. 7-28, deadline Feb. 11. Four slides, \$1. Forms: C. J. Morrell, 57 The Tything, Worcester, England.

**ROCHESTER**, Mar. 8-22, deadline Feb. 12. Four slides, \$1. Forms: Lowell Miller, 99 Parkwood Rd., Rochester 16, N. Y.

**PHILADELPHIA**, Mar. 7-29, deadline Feb. 14. Four slides, \$1. Forms: Ruth Cleary, Box 427, Tullytown, Pa.

**PIITTSBURGH**, Mar. 22-29, deadline Mar. 4. Four slides (to 2 1/2 sq.), \$1. Forms: W. R. Kneeland, 3658 Perryville Ave., Pittsburgh, Pa.

**SOLIHULL**, Apr. 11-18, deadline Mar. 5. Four slides (to 3 1/2 sq.), \$1. Forms: C. D. Pain, Solihull Photo-Soc., 71 Peaks Hill Rd., Kings Norton, Birmingham 30, England.

**NEW YORK**, Apr. 10-13, deadline Mar. 20. Four slides, \$1. Forms: Robert Goldman, 43 Plymouth Rd., Great Neck, N. Y.

**READING**, deadline Apr. 4. Four slides, \$1. Forms: John Kline, 250 N. 11th St., Reading, Pa.

**TURIN**, May 1-15, deadline April 10. Four slides, \$1. Forms: Dr. Renato Fioravanti, Corso Re Umberto 84, Turin, Italy.

**BERGEN**, May 10-24, deadline Apr. 25. Four slides, \$1. Forms: George Munz, 37 Homestead Pl., Bergenfield, N. J.

**ST. LOUIS**, closes Apr. 15. Entry fee \$2 for color prints, \$1 for slides. Forms: Jane Shaffer, 5466 Clemens Av., St. Louis 12, Mo.

**SYRACUSE**, May 6-29, deadline Apr. 20. Four slides (up to 3 1/2 x 4), \$1, plus postage. Forms: Alicia Parry, 609 Sedgwick Dr., Syracuse, N. Y.

When evaluating a slide, I do not want to know ANYTHING about the slide whatsoever except what I can see on the screen. If it does not stand up on its own feet and tell its story without benefit of reference data, it is lacking in merit. If I become "lost" in making it out and have to refer to the data sheets to get my bearings, definitely I feel the slide has failed to put itself across. — G. B.

#### Club Slide Circuits

The director of this year's Club Slide Circuits wishes to thank all participating clubs who have entered the November and December Circuits for their interest in this activity.

By the time you receive this issue of the Journal the circuits which closed Nov. 15th and Dec. 15th will be well on their way to the clubs. Although the first deadline is still two days away at this writing, thirty-five clubs have already submitted sets of slides, with several sending a second set for a future circuit.

With so many sets already received, it is safe to say that there will be at least four groups of slides making the rounds with perhaps enough for the fifth still in the mails.

Over fifty inquiries about Club Slide Circuits have been received so far. The question most often asked is, "May our club submit sets of slides to more than one circuit?" The answer is "YES."

Requirements for entering any or all circuits are simple. Five of your club's best slides, chosen in any way you wish, each adequately mounted in glass, properly labeled with name and address of maker and name of club and spotted in the lower left-hand corner, may be submitted in each circuit. One rigid rule is that the Club submitting slides must enclose sufficient return postage with the slides or slides cannot be returned to your club when the circuit is disbanded. (Some of the 35 clubs which have already sent their slides have failed to enclose return postage.)

The only cost to CD clubs entering the circuits is the postage required to ship the circuit on to the next club on the list. (Other clubs must pay a \$1 entry fee.)

Slides must be carefully packed in the container in proper order and mailed immediately after your club showing. Failure to do this is not only inconsiderate but can create considerable inconvenience and disappointment to all clubs remaining on the list. Your cooperation is urgently requested.

Rules and suggestions for your showing will be included with the slide set. Written comments by judges or groups of members are expected from each club at the close of their showing. These may follow the package of slides. DO NOT hold up shipment of slides pending completion of comments. Be sure to send your club's choice of First, Second and Third place to

## South African Social Event



When Charles Albee Howe, APSA and Mrs. Howe recently visited South Africa, Nat Cowan of Johannesburg arranged a trip to the Crown Mines, largest gold mine in the world. One feature was an exhibition of native dances, good picture material, and Nat Cowan sends us this picture of what they saw. Any samples, Nat?

the director at once. Remember, you do not vote on your own club's slides. To do so will disqualify your club for the final awards.

If you have any questions about Club Slide Circuits, address:

Mrs. Vella L. Finne,  
1827 East Fourth St.,  
Long Beach 12, Calif.

### Club Slide Competitions

Color Division's first National Club Slide Competition for the new season got under way with a heated race for the top score in all three classes.

The Class "AA" contest was sponsored by the San Fernando Valley Camera Club of Hollywood California. Bert Glennon, a professional and motion picture photographer of note, Karl Struss, Hollywood Cameraman and Mel Phegley of Glendale, President of the Southern California Council of Camera Clubs, ably judged this competition.

Venango Camera Club of Oil City, Pa., was awarded First Place with Photochrome Club of San Francisco, Rainbow C.C. of Salt Lake City and Toronto C.C. of Toronto, Canada tying for Second. El Camino Real Color Pictorialists of Los Angeles and the Sierra C.C. of Sacramento, California lagged one point behind, tying for Third Place.

Individual Awards went to Rev. H. Bienberg of Venango C.C., Gene Allenback, Venango C.C., Lewis Trapp of Toronto C.C. and Louise Cramer of Rainbow C.C., A. C. Klein, Cream City Color C.C.

Class "A" was hosted by the Los Angeles Cinema Club with Merle S. Ewell, APSA, Floyd Norgaard, Past President of El Camino and Dr. Harold Lincoln Thompson, President, L.A. Cinema Club, presiding Judges.

First Place went to Color Camera Club of Westchester, N. Y. Endicott C.C., New

York, came in one point behind, for Second, with North Shore, Mass. Cinecrafters; St. Louis C.C.; Springfield Mass. Photo Society and Tripod C.C. of Dayton, Ohio all trailing one point behind Endicott.

Norman Brice, St. Louis C.C.; Edith Anderson of Spokane, Wash.; H. I. Bryden of Endicott C.C.; T. C. Hendrickson of New Orleans Color Slide Club and H. F. Collard of Tripod C.C. won the individual Awards.

Not to be outdone by sister classes, Class "B" had two clubs tied for First Place. Connecticut Valley C.C. of Hartford, Conn., and Circle of Confusion of Whittier, California, each received a total of 42 points. Milwaukee Photo Pictorialists and Redlands, Calif. C.C. tied for Second Place with 35 points. Berks C.C. and Great Neck Color Camera Club, New York, doubled for Third with 34 points.

This Contest was conducted by the Lens and Shutter Camera Club of San Bernardino, California. Judges were Glenn Brookins, Luella Bruhl, and W. L. Coleman, all well known Color Slide Exhibitors of San Bernardino. These Judges spent eleven and one-half hours deliberating over the slides. Their comments were most comprehensive.

Individual Honors in Class "B" were awarded to Sebastian J. Damiata of Connecticut Valley C.C., Robert J. Goldman, Great Neck, New York, R. H. Lockett of the Circle of Confusion, Whittier, Calif., Arthur Goldsmith of Terre Haute and Richard Kirby of Butte, Mont.

Merle S. Ewell, Supervisor of National Club Color Slide Competitions issues a plea for all clubs participating in these contests to please remember that one rule of entry is "the enclosure of adequate return postage with slides when submitted. Many sponsoring clubs operate on tight budgets and paying YOUR postage can become a hardship." — V. L. F.

### Color Division Star Rating

#### Awards of Merit

effective as of November 30, 1952

★★

Three Star 32 slides—total 160

Mrs. Sandra R. Thaw, Washington, D. C.

★★

Two Star 16 slides—total 80

Bruce Cole, Tucson, Ariz.

Francis Ashley Faught, M.D., Philadelphia, Pa.

Vella L. Finne, Long Beach, Calif.

J. Lawrence Hill, Jr., Rochester, N. Y.

Leslie J. Mahoney, Phoenix, Ariz.

Emil Muench, Santa Barbara, Calif.

Robert W. L. Potts, San Francisco, Calif.

★

One Star 6 slides—total 30

Roland N. Anderson, Detroit, Mich.

C. W. Biedel, Bremerton, Wash.

Luella Carolyn Bruhl, San Bernardino, Calif.

Irma Louise Carter, Manhattan Beach, Calif.

Alford W. Cooper, Worland, Wyo.

Ernest Ebbefield, Jackson Heights, N. Y.

Francis R. Frost, Kansas City, Mo.

Mrs. Louise Haz, Skokie, Ill.

Edward W. Hutchinson, Sharon, Conn.

Wm. A. Price, Ramsey, N. J.

Hoyle L. Roush, Charlotte, N. C.

Joe Seckendorf, Jamaica, N. Y.

Arden W. Small, Detroit, Mich.

Edward G. Tozer, Oshawa, Canada

James T. Van Meter, Cambridge, Mass.

Benjamin Van Raalte, New York, N. Y.

## TECHNICAL DIVISION

Many of you have probably seen the October issue of the PSA Technical Division News Letter edited by R. C. Hakanson of Cleveland. By the time you read these notes, another edition of the News Letter will have been mailed. We think that "Hak" is doing a marvelous job and I am sure that he will welcome any bits of news PSA members would care to send to him, whether the members belong to the Technical Division or not.

We are very sorry to report that Dr. Konstantine Pestrecov, FPSA, has been compelled to resign as Chairman of the TD Honors Proposal Committee. I am certain that Dr. Wightman accepted his resignation with reluctance and regret. Dr. Pestrecov has agreed to continue serving on the Committee but without the responsibilities of the Chairmanship. The new Chairman of the Committee is Howard Colton, FPSA, Rochester, New York.

The next meeting of the Rochester Section of the TD will be held February 12. Mr. Beaumont Newhall, Curator of the George Eastman House, will be the Chairman of the meeting. The papers to be presented are:

Memory Methods for Picture Recording, S. J. Begun, Brush Development Corporation, Cleveland, Ohio.

Motion Picture Production Techniques, Garland C. Misener, Ansco, Binghamton, New York. Any PSA members who are in Rochester on February 12 are invited to attend this meeting.

The next meeting of the Executive Committee of the TD will be held at the George Eastman House also on February 12. As usual, the meeting will probably start around 9:00 A.M.

The new TD Editor for this column will be George Ehrenfried, 33 Centre Street, Brookline, Massachusetts. George has belonged to PSA since 1946. At that time he lived in Rochester and was very active in the Rochester Section. He is now very active in the Boston Section.

Speaking of Boston, that Section will have Lloyd Varden as speaker on Feb. 26, the subject "Color Processing and Printing". February 6 was scheduled for the 6th Anniversary celebration.

New York Section heard Wm. C. Huebner at the January meeting describe his Prismatic Color Corrector, and Dr. Frank Back explain his investigations into the differences between lens performance on the optical bench and in the camera.

#### PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie.

No. 3. Outdoor Photography by D. Ward Pease, FPSA.

No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA.

No. 5. New Prints for Old by Barbara Green, FPSA.

No. 6. Comments on 100 Prints from the PSA Permanent Print Collection, by J. Elwood Armstrong, FPSA.

SPECIAL Photography of the Nude by P. H. Oelman, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

For all programs *except the SPECIAL*, new "customers" should write: Wm. G. McClanahan, 922 Ryan St., Lakes Charles, La. Old customers still write their area distributors.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

## PSA NATURE DIVISION

HARRY R. REICH, APSA  
286 Schenck St., No. Tonawanda, New York

#### Division Election

As we go to press word is received from the Elections Committee that the contested office of Chairman of the Nature Division goes to Al Stewart of Santa Barbara, California. The other offices were not contested and Ruth Sage and Willard Farr will continue for another two-year term.

The retiring Editor of Nature Division News offers his congratulations to the new Chairman and asks all ND members to join with him in helping the new officers to build the Nature Division to a new position of strength and service to its members.

#### Nature Division In The Tops Show

At this writing Leslie J. Mahoney, Chairman of PSA Tops Committee, is assembling the "Tops In Photography" show for 1953. This show will include a nature section as did the 1952 Tops show. There will be a print section and a color slide section representing the best efforts of some of the top nature workers. The Tops show has been in great demand as it is booked well into 1953 at present.

Les informs the writer that the show is in such great demand that he would prefer not to disband the 1952 show at this time but would like to keep it intact until such time as the 1953 show will catch up to the schedule. In fact Les has made an earnest plea that the 1952 show be kept in circulation until such time that he feels it has served its purpose fully.

As the writer, who was responsible for gathering the 1952 nature section of the show had advised the makers of the prints and slides that they would be out of circulation for the better part of 1952 and would then be returned to them, he feels that the makers should know the present status of their contributions to the show. I am requesting however that all contributors to the 1952 show consent to keeping this material intact until Les feels that show can be spared and the material returned to the makers.

Les has suggested that if any of the makers of the material in the 1952 show are in need of their material, or choose not to allow it to remain in circulation in the Tops show, they may make requests for the return of their individual contributions and these will be removed from the show and returned. I feel however that all makers will agree to keep the show intact.

#### Adventure Series Scores

In the November issue of the Journal we listed the itinerary of Robert C. Hermes' Audubon Lecture Tour with his famous nature color movies, Bonaventure Diary and The Grass Forest. This article listed his itinerary from November 10 to February 23, 1953. The writer has received numerous

letters from members of the N.D. in which they expressed their appreciation for the listing of this tour in their cities or vicinities and we also received for Bob several requests to be a house guest of members of the division.

Mr. Hermes, home in Buffalo for the holidays, advised us that his tour received a tremendous response and that N.D. members were in attendance at most of his appearances and that they did much to make his tour a pleasant one. While in California Bob was the guest of Walt Disney who was very much impressed with his films.

Those of us who were present in Detroit at the National Convention in 1951 had an opportunity to see (if we were lucky enough to get into the room) Bob's "Exploring Canadian Bird Islands." To those of us who have not been fortunate enough to see any of his wonderful nature movies I can only say that they must be seen to appreciate their nature value, their interest, and their photographic technique.

Mr. Hermes is a member of PSA and the Nature Division and is a great naturalist and a marvelous photographer. These facts are very evident in his films. For the benefit of those members of the Nature Division who have not seen his films we are publishing herewith his itinerary for the balance of this tour of Bob's with his films, Bonaventure Diary, and The Grass Forest which will be abbreviated to Diary and Forest for convenience.

February Dates are 25, Asheville, N. C. Diary; 26 Raleigh, N. C. Diary; 27 Charleston, S. C. Diary; 28 Atlanta, Ga. Diary.

March Dates: 1 Valley, Ga. (Afternoon) Diary; 2 Vidalia, Ga. Diary; 3 Columbia, S. C. Diary; 4 Sumter, S. C. (A.M.) Forest; 4 Augusta, Ga. Diary; 5 Oak Ridge, Tenn. Forest; 6 Kingsport, Tenn. Diary; 7 Wilmore, Ky. Diary; 9 Nashville, Tenn. (A.M.) Forest, (Eve) Diary; 10 Evansville, Ind. Diary; 11 Louisville, Ky. Diary; 12 Cin-

#### Coming Nature Exhibitions

ROCHESTER International Salon of Photography (Seventeenth) at Memorial Art Gallery, Rochester 7, N. Y. Prints and Slides. Deadline, February 12, 1953. Communications to be directed to Lowell Miller, 99 Parkwood Road, Rochester 16, N. Y.

BUFFALO International Exhibition of Nature Photography (Fifteenth) at Buffalo Museum of Science, Humboldt Parkway, Buffalo 11, N. Y. Deadline, April 15, 1953. Prints and Slides. Communications to be directed to Irene Langendorfer, 419 Riley St., Buffalo 8, N. Y.

SYRACUSE International Salon of Photography (Tenth) at Syracuse Museum of Fine Arts, 407 James Street, Syracuse, N. Y. Deadline, April 20, 1953. Prints and Slides. Communications to be directed to Allen M. Ruch, 1421 Butternut Street, Syracuse 8, N. Y.

mysore International Salon of Nature Photography (Second) at Mysore Photographic Society, Bangalore, India. From July 4th to 19th. Deadline, May 27, 1953. Entry forms and information may be obtained from C. Varadhan, Salon Chairman, The Crag, Seshadripuram, Bangalore 3, India.

cinnati, O. Diary; 13 Indianapolis, Ind. (Aft.) Forest, (Eve.) Diary; 14 Huntington, Ind. Diary; 16 Marion, Ind. Diary; 17 Beloit, Wisc. Diary; 18 Cedar Falls, Ia. Diary; 19 Cedar Rapids, Ia. Diary; 20 Rockford, Ill. Diary; 21 Grand Rapids, Mich. Diary; 22 Chicago, Ill. (Aft.) Diary; 23 Milwaukee, Wisc. (Aft.) Forest, (Eve.) Diary; 24 Ft. Wayne, Ind. Diary; 25 New Haven, Ind. (A.M.) Forest; 25 Findlay, Ohio (Eve.) Forest; 26 Toledo, Ohio Forest; 27 London, Ont. Diary; 30 Hamilton, Ont. Diary; 31 Hamilton, Ont. Diary.

**April Dates:** 6 Mankato, Minn. Diary; 7 Albert Lea, Minn. Diary; 8 Minneapolis, Minn. Diary; 9 Minneapolis, Minn. (A.M.) Forest; 9 Northfield, Minn. Diary; 10 St. Paul, Minn. Diary; 11 Owatonna, Minn. Diary; 13 Fargo, N. D. Diary; 14 Huron, S. D. Diary; 15 Sioux Falls, S. D. Diary; 16 Sioux City, Iowa (Aft.) Forest (Eve.) Diary; 17 Sioux City, Iowa (A.M.) Forest; 17 Lincoln, Neb. Diary; 18 Omaha, Neb. (Aft.) Forest (Eve.) Diary; 20 St. Joseph, Mo. Diary; 21 Clay Center, Kan. (Aft.) Forest (Eve.) Diary; 23 El Paso, Tex. Diary; 24 Silver City, N. Mex. (Aft.) Forest (Eve.) Diary; 27 Lubbock, Tex. Diary; 28 Brownwood, Tex. Diary; 29 Austin, Tex. (Aft.) Forest (Eve.) Diary; 30 Houston, Tex. Diary.

**May Dates:** 4 Shreveport, La. (Aft.) Forest (Eve.) Diary; 5 Baton Rouge, La. Diary.

#### Nature Division Color Slide Contests

As previously announced there will be two Nature Color Slide Contests conducted during 1953 by the Nature Division of PSA. The first of these has a deadline set for April 15th, and the second has a deadline set for September 15th. There will be three silver medals and eight honorable mention ribbons awarded to the winners of each of these contests.

Slides may be either 2x2, or 2 $\frac{1}{4}$ x2 $\frac{1}{4}$  and should be mounted in glass for protection and ease in handling. They should be marked plainly with the title and maker's name, and spotted in the lower left hand corner. Winning slides in previous N. D. Color Slide Contests are not eligible to compete in this new series of contests. The number of submissions is limited to four slides per person.

The subject matter is restricted to Nature—indoors or outdoors in any of its varied interpretations. Slides depicting stuffed animals and museum habitat groups should not be submitted. Criticism of each slide will be furnished if requested.

There is no entry fee for members of PSA Nature Division. The contests however are open to non-members who may compete if a fee of fifty cents accompanies their entry. Return postage and mailing label must be included with all entries. Regular entry forms will be mailed to all Nature Division members.

The contests for 1953 will be judged by the Kodak Camera Club of Rochester and all entries should be mailed to—

Edward H. Bourne  
Kodak Camera Club  
Kodak Park, Rochester 4, N. Y.

## PSA STEREO DIVISION

FRANK RICE, APSA

228 N. LaSalle St., Chicago 1

#### Stereo Division Convention Chairman Appointed

Karl Struss, 1343 N. Orange Grove Ave., Hollywood, Calif. is to serve as Chairman for the Stereo Division program in connection with the PSA Convention next August. Give him and us your suggestions.

#### Bwana Devil Not Good Stereo

Hollywood, seeking a solution to the inroads of TV on the box office, is slowly turning to the logical answer—stereo movies.

The first full-length stereo movie in color, produced by Arch Oboler Productions in Hollywood with background footage and taped sound from Africa, opened in a dozen cities from Philadelphia to Dallas to San Francisco during September.

This picture, completely stereo except for flat background "process" shots, and filmed by means of a converged-camera technique known as Natural Vision, should not be confused with Tri-Opticon Pictures, a series of short subjects filmed in England with normal stereo lens separation, nor Cinerama, the three-picture-width flat presentation on a curved screen which provides a three-dimensional effect through 180-degree viewing angle and "stereophonic sound" in which the picture's sounds come to the audience from the directions they would have had in the original scene. Both Cinerama and Tri-Opticon have been showing in cities other than those seeing "Bwana Devil."

From a picture standpoint, "Bwana Devil" is a complete flop, and Oboler, widely known some years ago for his unusual radio scripts, is hardly to be complimented on using so poor a vehicle for scratching the stereo movie surface.

The color (Ansco) is poor and the exposure hardly in keeping with the reputation surrounding Hollywood professional photographers. The story material (written by Oboler) should not be dignified by such a title, continuity just doesn't exist, acting is pathetic and directing no better. By those interested in the progress of stereo, these things can and will be overlooked, but as the general public is not so interested in technique as in entertainment value, "Bwana Devil" may well have set stereo back 25 years.

It was to be expected that many technical mistakes would be made in this pioneering effort, and they were. But many of them could have been avoided had Oboler surrounded himself with workers who knew something of basic stereo. This he almost seemed to avoid doing.

The picture's main boast according to its producers is elimination of "eye strain" through use of the Natural Vision system of converged lenses. This is advertised as something new thought up by one Dr. Julian Gunzburg, "Eminent eye specialist," for his brother M. L. Gunzburg, president of

Natural Vision Corp., and Friend Baker, Hollywood camera engineer who had done some tinkering in stereo.

As anyone acquainted with stereo will recognize, this basic idea of convergence is far from new. Every newcomer to stereo suggests convergency of camera lenses to match the action of the eyes. The only legitimate claims to newness in Natural Vision presentation lie in the method of converging the lenses and the fact that properly controlled convergence has slight advantages for projection over hand viewing.

It does not eliminate the so-called "eye strain" in most cases, and in some—where distance between foreground and background subjects is too great—it actually increases it because background subjects fall on the screen with a greater than two-and-a-half-inch separation and *Divergence* is required by the spectator.

The "eye strain" that so often dogs the footsteps of stereo is of course hardly ever actually strain at all, but simply the tiring or uncomfortable effect resulting from use of eye-muscle combinations seldom brought into play in ordinary vision. It is much like the muscular soreness experienced in spring when spade and garden are first brought together after a winter by the fireside. Stereo exercises are usually beneficial, rarely harmful, but do require a period of experience to become thoroughly acceptable by those unused to viewing stereography.

Other scenes which resulted in some discomfort in viewing "Bwana Devil" were

#### STEREO DIVISION SERVICES DIRECTORY

##### Personalized Slide Analysis

Max Sorenson

1119 E. Andrews, Fresno, Calif.

Paul J. Wolfe, APSA

124 E. Jefferson, Butler, Pa.

##### Slide Circuits

L. B. Dunnigan

519 S. Vermont, Royal Oak, Mich.

##### Individual Competitions

Frederick T. Wiggins, Jr.

438 Meacham, Park Ridge, Ill.

##### Stereo Clubs

Earl Krause

5706 S. Harper, Chicago 27, Ill.

##### Large Size Stereograms

Wheeler W. Jennings

126 Laredo Way, St. Petersburg, Fla.

##### Master Mailing List

Jack Stolp

282 Bellchurst Dr., Rochester 17, N. Y.

##### Bulletin

Frank E. Rice, APSA

228 N. LaSalle St., Chicago 1, Ill.

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245 W. 55th St., New York 19, N. Y.

##### Stereos Reviews

W. C. Miller

107-23 Monterey St., Queens Village 9, N. Y.

##### Convention Stereo Program Chairman

Karl Struss

1343 N. Orange Grove Ave., Hollywood, Cal.

those in which the closeups were photographed too close; where foreground figures moved too rapidly (causing flicker similar to that of old-time movies); where the camera "panned" too rapidly (causing flicker of the entire scene), and where transitions from one scene to another required a shift in eye convergence quickly from a close scene to a distant one.

L. B. DUNNIGAN, FSG

#### Convergence; Eye and Brain Work

The brain has a way of recording and checking on all of the stimuli of the sensory nervous system. Many explanations have been written about touch, taste, smell, sound and sight. Of these, the most easily understood is the ear drum with its little vibrating hammer, as anyone who has ever had a headache knows too well. Of these senses, however, the sublime mystery of sight most stubbornly defies lucid description.

But there is one aspect of sight, namely stereo vision, which has a supportable and believable thesis for explanation, and that is the convergence of the beams of vision.

Just how the brain receives and records an image placed upside down on the retina of the eye is, we repeat, an enigma. But when we accept that fact on faith, we can show that mere stereo vision is not so mysterious. Generally, of course, we hear that "the left eye sees a little more of the left hand side of an object, the right eye sees a little more of the right hand side, the brain fuses the two—" We believe it is simpler than that.

Stereopsis, literally "solid sight," is achieved by a number of contributing factors. Peripheral awareness is probably the second most important, perspective is third, parallax is fourth, haze the fifth,—but convergence is the very first means that the brain accepts for the measurement of distance, size and bulk.

When we are awake, the two eyes are constantly "aiming," as with tracer bullets; up close and away from themselves, without let, rest, or pause, even while reading a book. A line drawn from the fovea centralis on the retina, outward through the hyaloid canal, through the lens, the orifice of the iris, and the cornea describes an outward trajectory. This outward movement of a very narrow ray must be visualized to recreate the following picture of convergence in action.

Whereas each eye sees a goodly circle within a cone of about 40 degrees, as through a wide megaphone, it sees sharply only one pin-point at a time. Mask one eye and scan the view before you. It is necessary to rotate the eyeball all around the picture to get a complete outline of each element therein. The eye can see, but cannot describe, more than one small object or tiny part, at one time. Hence it darts all over, and you have to aim it; left, right, up, down, in, and out. So if we think of each eye as being on the receiving, or sending end of a slender glass tube, the clearest vision is down through the center of that tube. Now, two eyes, aim two tubes and point them in a triangle exactly to the point of the moment's scrutiny. This aiming

#### Stereo Invades Private Life of the Oyster



E. R. Fenimore Johnson has been experimenting with underwater photography for 24 years. He has invented special equipment for this purpose. Here his underwater stereo camera with antiturbidity unit is lowered off Annapolis, Md. to picture growing oysters. Valuable research can result from such picture studies, especially in stereo.

creates a slight pull on the rotators, and the brain accepts the amount of pull and interprets it as distance.

The brain (oh, very rare organ,) can measure, exactly the amount of muscle-pull, from any part of a complex body. It can order your finger to tap lightly, or your fist to pound heavily. It knows immediately whether or not the order was carried out, and with exactly how much enthusiasm.

It is interesting to note that each eye can focus independently of the other, although this is less important than most people think. (Both statement and implication can be proven elsewhere.) Normally they focus harmoniously and in unison, because each focuses, usually, on the same thing that its mate does, and at the same time.

To demonstrate the fact that the brain knows exactly what any of the muscles of the body have accomplished, try the following experiment:

Shut the eyes and point with the arm straight out, with the arm and index finger aimed at a spot level with the shoulders. Then bend the arm at the elbow, and point straight up. Now point to a spot half way between, at 45 degrees. Point to sixty degrees, and to thirty degrees. You can do this as accurately blindfolded as you could estimate the angles on a blackboard with chalk and the eyes wide open. Also, with the eyes closed, cross them, or stare at infinity. Look up. Look down. Look left,

and right. How do you know that you did this as directed? By muscular tension.

So, when you aim your eyes either to 14°, (reading distance,) or to the horizon, (infinity) your brain can tell by that pull alone, how far away the object lies. Two or three miles can sometimes thus be calculated with reasonable accuracy by persons equipped with better-than-average perception.

Imagine the following set-up: let's take a view which has no houses, no trees to set the scale, it is a clear and sparkling day, and we promise not to move our heads, even a little bit. There is nothing in the scene but rocks. Big rocks, little rocks, up close, and far away. It is easy to judge the size of the nearby rock, and it is easy to estimate the distance of another larger, or smaller of these points of interest.

How do you know? Because the vision beams converge toward the "cross-eyed" feeling when they scan the cobble which is two feet away, and they spread to the infinity feeling when they aim one hundred yards away. The brain can feel the tug, ever so gentle, of the rotator muscles.

Some people can "cock" their eyes. The brain recognizes the wider-than-infinity feeling also. The writer, whose pupils are spaced two and  $\frac{3}{8}$ " apart, (which may account for some of his more obtuse characteristics,) can, nevertheless, fuse a stereo pair mounted at two and  $\frac{5}{8}$ " or wider.

Therefore, the exact mechanism whereby

## Mr. PSA

There will be a special guest at the Los Angeles Convention. It will be Mr. or Mrs. or Miss PSA. It could be you!

This special guest will be the one person who sponsors the most new members by July 1, 1953. The competition is wide open and it isn't too late to start. Use the application form on page 47, get more from Headquarters, or just put the same information on a separate piece of paper for each new member you sign up. But don't delay . . . get busy right now.

the good old brain can estimate and measure distance, is its sensitivity to the pull of the eyeballs as they draw together, or spread apart. It can say:

"That birch tree in the forest of beeches, is fifty feet from where I stand. My eyeballs turned a bit, and told me so."

PAUL H. STONE

### Of Interest to All Color Shooters

L. B. Dunnigan, our very busy chief of the slide circuits, submits the following two suggestions:

1. If you're forced to make a quick exposure to capture a changing scene but then decide you underexposed, double expose the film against a clear sky or white flat plane for a very short exposure. This extra shot—but keep it very short—will lighten an otherwise too dense picture. But be certain the extra exposure is made against something that will not show shape and will not greatly change the color of the original scene.

2. When you need closeup-flash-without-hot-spot, the SM bulbs covered with Jen-Dip or used behind a blue flash shield will stop action; and faces will remain faces at three or four feet instead of washing out as they sometimes do with No. 5a.

Walter D. Goldsmith asks and answers:

How do you remove dust from cover glass and film? We are having pretty good luck with brushes made of bird feathers—a stiff one for glass, and a softer one for the film. It may sound silly—but it works.

### News from the Stereo Clubs

Earl Krause, in charge of services to PSA stereo clubs reports the following:

Beverly Hills Stereo Club members can enter one slide in each of the following classes in their competitions: Portraiture, Scenic, Children, Animals, and General. They use a member's balloting system to judge the slides and during the counting of ballots run an instructional series of slides or a demonstration. Roy Haines, President, offers to mail the club's bulletin to other stereo groups. Address—Roy Haines, Beverly Hills Stereo Club, 8912 W. Pico Blvd., Los Angeles 35, Calif.

Two items on slide mounting from the

Bulletin of the Stereo Club of the East Bay, Berkeley, Calif.: President Dorothy Young prefers to wear a pair of thin nylon gloves to prevent the possibility of finger prints on the films, and a Static-Master brush to remove dust. The Editor, Charles Wilkes, says use only the thin cellophane tape for binding as the cloth tape is too thick for easy insertion in hand viewers.

Jackson Park CC (Chicago) stereo group has a stereo slide folio of 32 slides available for exchange with other PSA clubs. Lately its Second Annual Stereo Exhibit was held; slides chosen were rated "Accepted," "Honorable Mention" and "Award."

### Directory

The Directory Issue this year will be March. It is being completely revised and

will contain the names of all members who have joined up to Jan. 1.

The first section will contain the official listings, officers, members of the National Council, the Honors List, charter members and the rosters of Divisions and Committees.

The alphabetical section will list all members with their addresses, Division affiliations, etc. This will be followed by a geographical index of members both U.S. and in other countries. The last section will contain the latest Constitution and By-Laws.

We are experimenting with a new method of binding the Directory for the benefit of those who use it constantly. If the experiment works, you will be able to remove the Directory intact from the March Journal for desk use. Instructions for doing this will be in the March issue.

## PSA MEMBERSHIP SUPPLIES

Every PSAer will want to wear the insignia of the Society in one of the available forms . . . the buttons, whether alone or on the tie bar or chain, are of rolled gold with enamel filling. The Supply Department also has electros of the insignia in sizes from  $1\frac{1}{2}$ " to  $1\frac{1}{2}$ " for use in printing your personal letterheads, print labels, etc.

### TIE CHAIN



\$2.25

### PSA-ZIPPO LIGHTER



A distinctive lighter of excellent quality, engraved with PSA emblem in blue enamel.

Brushed chrome

\$4.75

Sterling silver \$18.50

You can have your signature engraved on back for \$1.00 extra.

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3 for \$1.00

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2005 Walnut St., Philadelphia 3, Pa.

## The Journal Workshop

### Three-Solution Developer

In the September 1950 issue of the PSA Journal an article appeared on page 475 under "Hints from the Notebooks." In it was the formula for "Shipmann's Divided Developer," and the directions for using it as well as its theory. The article intrigued me, and when an article appeared in Popular Photography about the same time on practically the same formula called "Two Solution Developer," I mixed up the developer and experimented with it. I have used it ever since. But, I have modified the formula to correct what I believe to be inherent defects and now have a "Three Solution Developer."

I found that when used according to directions; that is, immersing the negative in each solution for one minute, they had streaks and uneven development, even though I used constant agitation. I corrected this situation easily by merely increasing the time in each solution to two minutes. In theory, 45 seconds in each is sufficient, and that may be so if distilled water is used, but since I use tap water, which evidently does not penetrate the emulsion as quickly, two minutes is required. And of course, I still use constant agitation.

The main defect that I found in this formula was the lack of contrast or subtle tone gradations in the dense areas of the negatives. In other words, while the tone gradations were excellent in the shadows and the middle greys of a print made from these negatives, the detail in the high-lights and white areas was too soft and mushy.

I realize that the theory of the developer will cause this. The dense areas develop only so far and stop, thus enabling you to have constant contrast in your negatives. That feature I liked very much, because whether I exposed a negative in cloudy weather, or on a sunny day, I could print it on Opal or #2 paper and not have to worry about over or under negative development in order to obtain the proper contrast.

I then wondered if a wee bit of contrast could be added to the dense areas of the negative and still not disturb the constant contrast feature of the formula. The directions said that for more contrast, just repeat the operation. I did, but found that I then obtained more all over density as well as contrast. The dense areas were heavier, and still lacked the contrast I wanted.

One day while mulling over the problem, I had a new thought. I quickly mixed up a batch of DK 50 (1-1), and after developing a negative in the two solutions, I then placed it in the DK 50 (1-1) for one minute with constant agitation. Lo, and behold, I had found my answer. There was little or no apparent increase in the all over density or contrast, but the dense areas had picked up the small amount of contrast that I wanted. I can now print white areas with good detail in them.

I have also made the #1 solution stronger, and have added a small amount of glycine. I believe that the addition of glycine gives me better grey tones.

My formula for "Divided Developer" is as follows:

#1 SOLUTION (developing agents)	
Elon	1/4 oz.
Sodium Sulfite	500 gr.
Hydroquinone	1/4 oz.
Glycin	15 gr.
Pot. Bromide	50 gr.
Water—110°	36 oz.
Immerse for two minutes.	

The four ounces over the quart can be used as replenisher. To replenish, merely maintain a level by adding more of the solution. It does not develop in itself, but is absorbed into the emulsion. It also has very long keeping qualities.

#2 SOLUTION (activator)	
Water—110°	28 oz.
Sodium carbonate	
Desiccated	3 1/2 oz.
OR	
Monohydrated	4 oz.
Water to make	32 oz.
Immerse for two minutes.	

Replenisher is the same solution, but add 1 oz. for each 80 square inches developed and maintain a level by throwing away the used surplus.

### #3 SOLUTION (slight contrast)

DK 50 diluted 1:1

Immerse for one minute. This can be varied to suit your own taste in regards to contrast.

Temperature makes no difference, but should be over 65°, otherwise the time must be increased. The DK 50 should be 70 to 75 degrees for the time of one minute.

—FRED H. KUEHL

### The Dmax Method

Beginners at darkroom work (and some who have enough experience to know better) have one bad habit in common . . . they don't develop paper long enough. They will soup a negative for fifteen or twenty minutes, because it happens in the dark and they can't see it coming up. With a paper print they think it looks good, and it does under the weak safelight, so they jerk it, only to find a weak and washed-out piece of paper when dry.

If the beginner would follow negative techniques and develop by time and temperature, he would get superior prints. But no, he forgets the clock and jerks.

Here is a method that will help him overcome that bad habit and teach him that patience, in the darkroom as elsewhere, promises big returns.

Step 1. Cut a two-inch square test strip from your regular paper. Close the paper safe or envelope and lay the test strip on the easel. Turn on the room light for two minutes. With the room light still on, develop the test strip by the clock for the full time recommended by the manufacturer. This is your Dmax standard. It represents the maximum density of silver that can be made visible in that particular paper, in the

developer you use, when it is fully developed. Fix and wash the test strip. Short wash.

Step 2. (This can be eliminated after the first trial). Prepare another test strip but do not develop it. Expose a fresh piece of paper under a negative in the enlarger with the safelight. Before developing, note the time, then place the exposed print and the exposed test strip in the developer together. Agitate normally. Lay the Dmax standard strip alongside the tray in good light, the same illumination that falls on the tray. Keep watching the clock. When the test strip that is developing has reached the same density as the Dmax standard the proper time for developing the print will have elapsed. If, by chance, the correct exposure has been given the print it will have developed to the good-looking stage, then on into "failure" and apparent over-development. However, if the test strip is now discarded and the print stopped and fixed, under white light it will be found to have developed normally and have the proper range of tones. If a black shadow exists in the picture, it will approach the blackness of the Dmax standard but you will probably never fully realize that blackness with a normal negative.—A. WATERHOUSE STOPP.

### To Remove Dust From Film In The Enlarger

Very fine particles of dust which settle on the film in the carrier may be troublesome, and difficult to remove during cold and dry weather, even by careful brushing. This is because dust particles become electrically charged and stick to the film. Advantage can be taken of this "static" effect to remove the dust. Use a long handled camel hair brush about 1/4" wide, with bristles cut down to about 3/4" in length. With the film in the carrier in the enlarger, rub the brush briskly on a dry dust-free surface, a linen handkerchief will do—or better still—a silk shirt or piece of silk. This generates an opposite electrical charge on the brush, which when brought close to the dust particles, will overcome the attraction between the dust and the negative, and will cause them to leave the film, and adhere to the brush. The process can be repeated until the film is clean. Really adherent particles and finger marks may be removed by dipping in carbon tetrachloride.

### Letters To The Editor

Dear Don:

Thank you for publishing my letter about the quaint rules of pictorialists by which so many camera clubbers measure the beauty and good quality of their pictures. So far no one has hit me with a baseball bat, perhaps no one read the letter so far. (*Wrong, Nick. Nothing has drawn so much mail.*) But if they did they may think by now I am blind, with those cataracts. (*The letter was one that had been in the file for some time, and Nick did have difficulty in seeing.—Ed.*)

Happy to advise you that the reverse is the case. A British wizard, Dr. Harold Rid-

ley, 53 Harley St., London, W. C., simply replaced a blind old lens with a new plastic one, *inside* my eye. I now can read telephone directories without eye glasses—and with glasses I have 20/20 vision. I again can enjoy stereoscopic pictures; three cheers for Dr. Ridley. He teaches the other eye surgeons of the world, including ours here, how to renovate eyes, so should you ever get a cataract you know what kind of an operation to ask for.

As to the background you edited out of my wife's portrait of me: the image you threw out represents my pet painting "Mexican Heaven." Since I like it better than my own face Louise made it the dominant image of the picture. You "corrected" that but she forgives you. I am getting ready for a one-man show of my paintings in California and have great hopes for "Mexican Heaven."

I gave up painting as a bad job 30 years ago, but I am coming back with it; NOW I can paint better than ever. The Journal is now the Time of photography, thanks to you. Congratulations.

Most cordially yours,

NICHOLAS HAZ

Dear Nick:

I am glad that Louise forgives my editing of her portrait. Your bias in favor of "Mexican Heaven" led her to give it what in my mind was undue emphasis, so I de-emphasized it to suit my own taste. Now we'll let the readers decide. Here is the un-edited pic:



I have your later letter from Phoenix in which you report the mail is rolling in. Fine. It is rolling in here, too. But none of the "kickolas" you mention. All nice letters. So I can't print the kicks as you request.

I'm going to ask the readers to answer your question about more of these letters. If they want more, all they need do is send me a post card reading "More HAZ." Then you can write it and I'll print it.

I'm glad to hear you are having successful classes en route from Skokie to San Diego. Let me have your new address when you get to your new home base and I'll print it for the benefit of those who want to write you.

## Johnny Appleseed's Mail Bag

Mail isn't too heavy this month. What's the matter, everybody know all the answers?

There was a lot of routine mail that we didn't want to put in type, questions like "Give me the formulas for Ansco Color Film developing", "Where can I get Anjenieux lenses?", "Who makes the camera with lens number 47258?"

### Movie Engineering

I read an article about converting a Keystone A-4 movie camera to a turret front. I would like to convert my A-7 to a four-lens turret. The article I read laid a great deal of emphasis on the use of a well-equipped machine shop. I wonder if you have in your files instructions for a conversion like this with simple step-by-step directions?—C.W.M.

The emphasis on having a well-equipped machine shop at hand was not amiss. A job of this type requires precision work, much of it to tolerances of .001 inch. There is no simple way to do it. The distance from the turret to the film must be the same for all lenses, the threads must be cut true so the lens will be axially centered, and the turret must be recessed into the camera so standard mounts may be used without adjustment. The easiest way we can think of to convert your A-7 to a turret is some judicious trading operations in the used camera market to get a turret camera.

### Good Finishing

I want to know where I can send 35mm b&w film to have it developed and prints made where individual attention will be given to it to obtain the best results.—R.L.D.

Free-lance photographers specializing in the magazine fields have their work done by a few professional finishers who specialize in the highest quality work. The cost is a little higher than ordinary finishing but the quality is superb. We have sent this member a list of several finishers of this caliber who are PSA members.

### Conventions On Film

Dear Johnny:

I enjoyed the letter from E.R., Midland, Mich., in the November Journal. Wouldn't it be possible

Though a little late by now, may I wish both Louise and yourself a very happy and a prosperous New Year?

Cordially,

don

### Critique

Dear Sir:

It's about time you cut out the free ads for various products under the column "New Aids." The uncritical descriptions of endless quantities of new gadgets has no place in the magazine. When the author reviews a new book he usually is helpful—when he reports a new product he is an advertiser pure and simple. Only top-notch products should be reviewed, and not every item that is announced in the trade. The effect of your lengthy uncritical reports of every new item is to increase the number of gadgets on the market. Unless the new item is better in your opinion why give all this free advertising? You can use the space better I hope. Your reports are no guide to your readers as far as buying is concerned.—A.A.Y.

What will Mr. Y say when he reads the report of the reader survey? *New Aids* is one of the most popular features of the Journal. We appreciate his confidence in our (or Jack Deschin's) critique of new products, but we are not engineers, chemists or physicists and thus don't feel we could be trusted to fairly and accurately evaluate gadgets.



*Johnny Appleseed, F.P.S.A.*

Johnny Appleseed, F.P.S.A., is an honored figure in PSA. He is not a person, he is a tradition; a lovable symbol of the warm and helpful fellowship of PSA.

Johnny is also an expeditor. He knows everyone in PSA . . . so YOU do not have to know everyone in PSA. You have to know only ONE name—Johnny Appleseed—and one address—the address of PSA headquarters in Philadelphia in order to make sure that your message or your question reaches, and is given the attention of, the person best qualified to serve you.

to record our conventions on sound movies? The cost of such a movie could be defrayed by renting it out to the various camera clubs. There are probably many thousands who feel as E.R. does about the brief reporting of the conventions, and to see and hear important speakers in this way would be the answer for them.—W.C.H.

We just went over the 1952 Convention program. There were 115 hours of talks and paper presentations. (Seven programs going on at once in many cases). Add to this the general events like the membership meeting, the Awards Banquet, the Progress Medal Award, etc., you'd have about 130 hours. If we used magnetic recording at 16 frames per second, the film cost would be about \$80 an hour in b&w, \$135 an hour in color. The convention budget could hardly stand \$9,000 for film, and few clubs would pay the high rental required, nor would they have time to sit through the whole film, even if edited down to a bare 25 hours to touch the highlights. The 1952 Convention was so huge that we couldn't adequately report it, and even in our brief synopsis we slighted several important activities, including the P-J Division. The slight was not intentional by any means. Nope, looks like you'll just have to come to get all the good out of it. (You can read many of the TD papers in PS&T).

### P S & T

Dear Johnny:

P S & T stumps me most of the time. I understand some of the articles but the rest are all Greek to me. Maybe I am just dumb, but not being of a scientific nature it means little to me.—L.M.C.A.

Well Louis, don't pass this on to anyone, but there are often articles in P S & T that I can't understand either. And there are articles in SMPE Journal I can't understand, but in both cases I've been reading the ones I could understand and trying to profit by them. When I joined the SMPE back in 1932 I was worse than you are today, but by letting the reefs out of my ears, and keeping my trap shut, I gradually picked up a lot of the lingo and now my score in both publications is close to 50%. If you want to know the truth, there are articles in other parts of the Journal that I can't understand either. Some of them I wonder if the authors do. So I pass on to something else that I can read and enjoy. There isn't a single PSA member who is smart about everything, so don't let it worry you.

## PICTURE OF THE MONTH, NOVEMBER



Dead Tree

*First, Class 6*

John Tellaisha



City Slicker

*First, Class 5*

Bernard Forer



Thome

Stanley T. Vlattas  
*First, Class 4*



Morning Meeting

*First, Class 2*

Ethel E. Hagen

Susan



*First, Class 1*

Edith M. Royky

Taking in the Spinnaker

*First, Class 3*

Dr. John W. Super



Class	Place	Title	Entrant	Points	Class	Place	Title	Entrant	Points
1.	1st	Susan	Edith Royky	5.1	8.	1st	Relief	Martha Tarples	5.1
2nd	Hey, Hay	Mildred Hatry	3.1	2nd	Lola	Frank Skinner	3.1		
H.M.	Bring on That			H.M.	Abstract—Mystery Tunnel	Charles Benson	1.1		
	Tomcat!	Eugenia Buxton	1.1	H.M.	Icy Design	E. W. Hutchinson	0.0		
H.M.	The Village	C. Jerry Derbes	1.1	H.M.	Bas Relief	Anders Sten	0.0		
	Smithy	H. J. Ensenberger	1.1	H.M.	Retribution	S. P. Wright	1.1		
H.M.	Three to One	Mort Goldman	1.1						
H.M.	Japanesque	E. W. Hutchinson	1.1						
H.M.	H.M.S. Pin-								
	fore								
H.M.	Track	Harold B. Spriggs	1.1						
H.M.	Tres Pescadores	H. B. Watt	1.1						
H.M.	Morning's at Seven	Doris Weber	1.1						
H.M.	In the Studio	Charles H. Wolter	1.1						

#### JUDGES

Pictorial: O. E. Romig, FPSA, FRPS, Pittsburg, Pa.  
 Portrait: Fred R. Archer, Hon. FPSA, FRPS, Los Angeles, Cal.  
 Maurice H. Louis, APSA, New York, N. Y.  
 Nature: Mrs. Ruth Tremor, Buffalo, N. Y.  
 Effects: Morris Gurrie, Chicago, Ill.

#### REMARKS

The 1952 Winners and Complete Scores will be published here next month. To stimulate interest in 1953, Mr. Wellington Los, APSA, of New York, has kindly offered a Trophy or Trophies, if others will do the same; and your Chairman is working all Winter on a couple of Books similar to those now circulating to the Portfolios that finished their schedules ahead of time, but bigger and better, to circulate to the Portfolios that make the best scores in 1953, in the order of finish. If any of you folks would like to offer Prizes or Trophies of any kind, For Class 1 or Class 2, in any Group or Groups, your Chairman would be glad to hear from you.

Write: John R. Hogan,  
 1528 Walnut Street,  
 Philadelphia 2, Pa.

2.	1st	Morning Meeting	Ethel Hagen	5.1
	2nd	Wood Detail	John Tellisha	0.6
H.M.	Autumn	Lydia Dietze	1.1	
	Morning			
H.M.	Barbara	Julia Foss	1.1	
H.M.	Its a Date	L. D. Mushet	1.1	
H.M.	Copper and			
	Fruit	Rietta Scofield	1.1	
H.M.	Benchend Jugs	R. R. Valentine	1.1	
H.M.	Winter	Durward Wright	1.1	
	Morning			

3.	1st	Taking in the Spinnaker	Dr. John Super	5.1
	2nd	Nor'Easter	Bernard Forer	0.0
H.M.	Desert			
	Evening	Raymond Cannon	1.1	
H.M.	Tough to Eat	Eng Keong	1.1	

4.	1st	Thame	Stanley Vlattas	5.1
	2nd	Linda	Walter Harvey	3.1
H.M.	Abajo	Eugenia Buxton	0.0	
H.M.	The Classic Oval	T. S. Hall	1.1	
H.M.	Farmer Takes a Pipe	W. R. Hutchinson	1.1	
H.M.	Gypsy Princess	Arnold Wise	1.1	

5.	1st	City Slicker	Bernard Forer	5.1
	2nd	Santa's Coming	E. R. McLaughlin	3.1
H.M.	The Quartet	Bernard Forer	0.0	
H.M.	'Twarn't ME, Sheriff!	Charles J. Perry	1.1	

6.	1st	Dead Tree	John Tellisha	5.1
	2nd	Donner and Blitzen	George Munz	3.1
H.M.	Hill—Big Boy	F. L. Purrington	1.1	
H.M.	Skid Row	V. E. Shimanski	1.1	
H.M.	Triangle	Larry Hanson	1.1	
H.M.	Macaw			
	Butterfly	Anders Sten	1.1	
H.M.	Sunbath for Skinky	Eugenia Buxton	0.0	
H.M.	Magnolia	Edward Probert	1.1	

#### Looking Backward

About a year ago, those of us who lived in the New York area discovered an interesting piece of copy in a camera store ad. It was not written to sell more cameras, it was written to recapture some of the romance and interest of earlier days.

This editorial patch on the ads was written by Joe Dombroff, a PSA member and president of Willoughbys camera store. We're telling you about it now because some of these stories have been reprinted in a booklet that you can get just by writing Joe and asking for it. If your Directory isn't handy, here's the address: J. G. Dombroff, Willoughbys, 110 W. 32nd St., New York 1, N. Y.

We think you'll like the ones about his wild gamble on movies when he bought three Filmo outfits, or the one where he told Harold Booth that the Polaroid camera would never catch on. The one we liked best was about the old coin carriers that went up to the cashier on the balcony and how the dogs used to chase them. The book isn't all photography, but it is all interesting. Write Joe for a copy and tell him you read about it in the PSA Journal.

#### First Photo-Journalism Town Meeting Scheduled

The first in a series of All-PSA Regional Town Meetings sponsored by the Photo-Journalism Division of PSA will be held at Sturbridge, Mass. on March 21, according to an announcement by David Eisendrath, Jr., Chairman of the Division. The meeting is open to all PSA members and their friends and will cover the application of journalistic thinking to other photographic fields than P.J.

The meeting will be held at the Lincoln House in Sturbridge, starting at 10:30 A.M. There will be a buffet lunch, afternoon shooting sessions, a roast beef dinner and evening talks. If enough indicate a desire to stay over until Sunday historic Old Sturbridge Village (1790) will be opened for a private shooting session.

A unique feature of the shooting sessions will be the use of cameras with Polaroid backs so the pictures can be projected on a screen a minute or so after exposure. Thus a series of shots of a lighting technique can be compared immediately by the whole group.

The speaker list will be announced in the March Journal but it is believed it will include Bill Price on "Reporting Your Travels," Milton (Bud) Schwartz on "Choosing Electronic Flash," an outstanding pictorialist and a leading news man. There will be a print Clinic (bring your own prints) with equipment prizes for the winners, and several round table discussions.

Cost for the entire session will be \$6.75, including both meals, for those who register in advance and \$7.75 for those who wish to pay at the door. Information on accommodations for those who wish to stay over Saturday night may be obtained by writing Lincoln House, Registrations, accompanied by check, should be sent to Maurice Frank, Box 930, Providence, R. I.

Mr. P  
 Mrs. S  
 Miss A

#### Your Ticket to Los Angeles

#### PSA National Convention—August, 1953

This coupon, properly filled in on the other side and with your name on the "Sponsor" line, is your start in the race to win the title of "Mr. PSA" (or Mrs. PSA or Miss PSA). The winner of the race, the person who signs up the most members before July 1, 1953, will be the guest of the Society at the 1953 Convention. Special extras for the runners up, too.



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Film	Early Dry Plate
Chemicals	MALLINCKRODT

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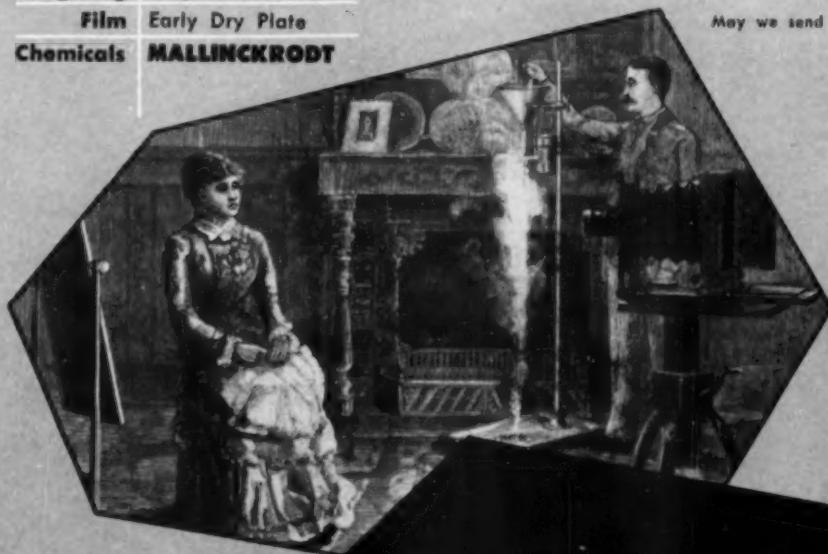


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